

THE Publishers' Weekly

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The American Book TRADE JOURNAL

VOL. CXIV

NEW YORK, NOVEMBER 3, 1928

No. 18

This is probably a record.....

The back cover of the N. Y. Times *Book Review* is the most coveted position of all book advertising. The testing ground of mail order advertisers, it is contracted for months in advance . . . On November 4th this page is entirely devoted to a single book of poetry, JOHN BROWN'S BODY by Stephen Vincent Benét . . . This is the first time this space has ever been thus used, and we are inclined to think that the event marks a world's record of some sort . . . To justify the cost—about \$1,200.00 complete—this advertisement will have to send 8,000 more people to bookstores to buy JOHN BROWN'S BODY . . . We believe that it will, or we wouldn't have done what

we have done . . . But JOHN BROWN'S BODY isn't the only "best-seller." May we call the roll? . . . A BROOD OF DUCKLINGS by Frank Swinnerton, published today, MR. BLETTSWORTHY ON RAMPOLE ISLAND by H. G. Wells, coming next week, and Michael Arlen's LILY CHRISTINE the week after that. To say nothing of HOW TO BEHAVE THOUGH A DEBUTANTE by Emily Post and Booth Tarkington's THE WORLD DOES MOVE, coming November 9th and Anne Shannon Monroe's THE WORLD I SAW and Christopher Morley's OFF THE DEEP END, coming November 16th . . . each, \$2.50 and worth it.

DOUBLEDAY-DORAN

You have his sympathy . . .

New York City,
October 16, 1928.

Dear Sirs:

"I once heard a story about as follows:

James Russell Lowell was ill in bed. Oliver Wendell Holmes called on him and found him reading. Mr. Holmes said: 'Russell, how are you?' Mr. Lowell replied: 'Wendell, I don't know and I don't care. I'm reading Rob Roy.'

Well, I am reading JUBILEE JIM--the Book Selection for November and my feeling is quite like that expressed by Mr. Lowell. It's a crack. It can well be compared in interest and style to Ludwig's NAPOLEON, Maurois' ARIEL, Barrington's DIVINE LADY and GLORIOUS APOLLO. Every individual who doesn't read this interesting and delightful account of JUBILEE JIM AND HIS TIMES has my sympathy."

Very truly yours,
McDEVITT-WILSON'S, Inc.
(Signed) RALPH WILSON

Publication November 7 Price \$3.50

The Macmillan Company New York

To the Bookseller—

You yourself are interested, every home is interested in the law as it affects daily business and family lives. In the book "You and the Law" [\$2.50] by S. Boyd Darling we have published what is just as important to the home as a cook book is. It is a book for every man and woman. Compactly, easily, the author presents every phase of law with which the average man comes in contact.

"You and the Law" is the human kind of book that makes a subject of universal interest completely available. It is as necessary as Holt is or the home's favorite cook book.

"You and the Law," is the plus-sale type of book that adds to sales every day. Everyone who comes into your store is a prospect for it. Be ready for them.

Below is what the notable review in the New York Times says. It expresses what we want to emphasize. "You and the Law" is an absolutely unique opportunity for the wide-awake bookstore. Do you want to be one of those who profit thereby?

The New York Times says of S. Boyd Darling's "You and the Law"—

"Here is a volume for all householders—nay, more, for all citizens, for everyone. It is like fire or burglar insurance—one hopes that one may not be actually obliged to use it, but in any case, what a comfort it is! The author

sets out to simplify the law as it touches the life of the average man; but he does more than that. He actually humanizes it. He has produced a uniquely and, to repeat, almost universally helpful book."

D. APPLETON AND COMPANY

35 West 32nd St., New York 34 Bedford St., London

*The Ryerson Press, Queen and John Streets, Toronto,
Ontario, handles the Appleton general trade line in Canada.*



A New Idea in Children's Travel Books

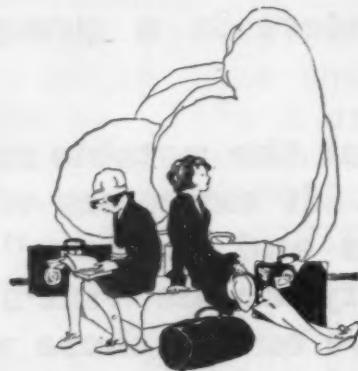


Where it All Comes True In Italy and Switzerland

By Clara E. Laughlin

The author of the famous "So You're Going Series" has written something new in travel books—the first volume of a series in which the countries of Europe will be described from the point of view of the children themselves.

While they are intended primarily for the young traveller, they will be enjoyed just as much as story books by boys and girls at home who wish to know about life in foreign lands. Each volume will be handsomely made and lavishly illustrated, and will sell for \$2.00.



TO THE TRADE

Booksellers know how profitable the "So You're Going Series" has been. With books in preparation on England, France and Scandinavia, the "Where It All Comes True Series" promises to be equally successful. The wise booksellers will feature this first volume of the "Where It All Comes True Series" and build from it another increasingly profitable line.



Houghton Mifflin Company



from THE INNER SANCTUM of SIMON AND SCHUSTER

Publishers . . . 37 West 57th Street . . . New York

 The first copies of *The Technique of The Love Affair* have come in. What a job manufacturing that book! Paper was especially manufactured. A special color had to be secured for the binding cloth. And last, but not least, the special trick in the book which *The Inner Sanctum* has at times archly referred to. Oh yes, and also the special transparent wrapping paper.

 When your stock arrives you will note that half the copies are wrapped (like a candy box) in mottled glassine paper. See whether the book sells better that way, or with just jacket. And please let us know your desires on future shipments.

 Perhaps Your Correspondent is a bit previous in talking about Future Shipments before the first copies have arrived at bookstores. The fact is that *The Technique* is going like wild-fire in London. There are news stories about it. Guessing contests on the identity of "THE GENTLEWOMAN." And the first letter has just come in about the American edition. From Zoe Beckley, the greatest feature writer of them all, who writes:

"*The Technique of The Love Affair* arrived yesterday. This delicious volume redolent it must be, of the Anonymous Lady herself, absorbed me until long past midnight. I can not shake off the notion that I have been in her boudoir, breathing her fragrance and listening to her wisdom. Such a book I have not come across in a long time. Indeed they do not happen often. . . . I burn to begin quoting it to the readers of my Corner from New Haven to Wichita Falls."

 Last week *The Inner Sanctum* predicted that the advance sale of *The Cross Word Puzzle Book Series 11* would be over 9,000 copies. Here we are writing three days before publication date, and orders are already 9,477.

 We are preparing a large window poster for *Series 11*. Only 100 of them are being made. If you can use one, address *The Inner Sanctum* as soon as possible, and one will be forwarded to you.

 Another book to be published November 1st is *The Boy's Trader Horn*. This is a \$2.00 book, adapted especially for children by KENNETH PAYSON KEMPTON. Its story is identical with *Trader Horn, Volume 1*, but told with the conversations the kids so dearly love, and in

more direct style than the original. It ought to make a grand Christmas present for the youngsters.

 An order arrived this morning for 5 copies of *Bronx Ballads*, published by *Essandess* in June, 1927. This book hasn't been selling well, but we bet the five people who are going to get those copies are going to have some fun.

 The weekly sale of *Bambi* in October has been: 1140, 881, 1039, 1401. This is without including advance orders for boxed copies.

 The first book of *The Book League of America*, "Zola," arrived on Your Correspondent's desk last Friday. It looked so good that Y. C. sent in a subscription.

 Seldom has a visitor been as welcome in *The Inner Sanctum* as was ABBE ERNEST DIMNET last Thursday, who has just arrived from France. It is a rare pleasure to meet an author who is the living personification of his book. And since *The Inner Sanctum* has spent many pleasant evenings of late reading and rereading his *The Art of Thinking* it was a joy to renew the acquaintance that was begun last spring in Paris.

 *The Art of Thinking* is an inspiration in the best sense of the word. You read with the feeling that you are not being psychoanalyzed; rather that you are conversing with a delightful and inspiring teacher. Each page is full of meat. There isn't a dull sentence. After each chapter you are filled with a desire for better and clearer thinking.

 Perhaps this sounds perilously Y. M. C. A. Take it for what it is. *The Inner Sanctum's* policy has been and continues to be candor, and if a book on its list inspires Your Correspondent, he shall say so.

 A few weeks ago Your Correspondent offered a copy of *Stanley Morison's MODERN FINE PRINTING* to the bookseller writing the best letter on Why Your Correspondent's Public Ponderings should or should not be continued. So far there have been 10 letters, and Your Correspondent has been Holding Councils on the prize award. The contest will remain open until November 15. A special compartment in the files of the contest award awaits your contribution.
—ESSANDESS.



Patience!

The demand for RASPUTIN, THE HOLY DEVIL, came so much quicker than we expected that the first edition was exhausted within a week, before a single review had appeared. In New York alone ninety percent of the stores re-ordered the first week. A second edition has been ordered and will be ready shortly. The elaborate make-up of this book, with its 92 illustrations, special paper and binding, makes it impossible to rush the manufacture. The book will be out of stock for about a week. You can help us by sending in your orders as far in advance as possible so that subsequent editions will be ready in plenty of time.

RASPUTIN has appeared already on the best seller lists of three of the largest book outlets in the country and is rapidly heading for the nation-wide best-seller list as the popular biography of the Fall.

Send for four-color display posters.

[\$5.00]

RASPUTIN THE HOLY DEVIL

by RENÉ FÜLÖP-MILLER

30 Irving Place THE VIKING PRESS New York City



**E.P.DUTTON & CO. INC.
300 FOURTH AVE. N.Y.C.**

From the Lares and Penates

October 27, 1928

 Two weeks from today and Sunday the following Dutton books will be heavily advertised in the large newspapers and magazines: NAPOLEON THE MAN, THE CORPSE ON THE BRIDGE, I SAW IT MYSELF, SING IT YOURSELF, THE LIFE OF MOSES, THE MEN OF SILENCE, THE INFERIORITY FEELING, A ROVER I WOULD BE, SLAVES OF THE SUN, LOVE, THE NEXT CHAPTER, by Andre Maurois, author of "Disraeli," THE HOUSE AT POOH CORNER, MY STUDIO WINDOW, FAVORITE JOKES OF FAMOUS PEOPLE, KEEPING OFF THE SHELF; and a full page advertisement of all our new juveniles. Have these books in stock when customers come in to ask about them. Display them and show your customers that you are keeping up with the latest and best selling books. While the customer is in a mood to buy one of these books is a good time to put his money in your cash register. Don't let it go into your competitor's because he has the book and you failed to order it. Too many good customers are lost this way. They are hard to get back.

 The publication date of the new D. B. Wyndham Lewis book is being postponed until December 1st because it was selected as the December book by the Catholic Book Club. *This book is not a religious book.* It was selected simply because it was a gift book. Christmas comes but once a year, and a real Christmas gift book about once in twenty-five years.

 The publication date of HOME by Kathleen Norris has been postponed until January 28th.

 Gordon Craig is visiting this country and we have brought out a new edition of his TOWARDS THE NEW THEATRE. The price has been reduced to \$10.00. There is a long article in the November issue of *Theatre Magazine* about Gordon Craig and his book.



Have you by chance noticed the jacket on the new Ossendowski book SLAVES OF THE SUN. This jacket was specially drawn for us by Boris Artzybasheff, illustrator of GAY NECK and various other books published by other firms. It is his first book jacket. A display of this book should attract favorable attention to your shop.



Caruso gave Frank Nicholson his first "favorite joke" for FAVORITE JOKES OF FAMOUS PEOPLE just published. Good news! The price has been reduced from \$3.00 to \$2.50 because we were able to make a much larger edition. Do you know these famous jesters? 1. A famous student of Shakespeare who is also a contributor to *The New York Journal* and is about to run out of advice to young men. 2. The Playboy of City Hall Park who in his odd moments is New York's Ambassador of Good Will. 3 A well-known newspaper man who can always make the Front Page himself. 4. His weekly salary is something like \$40,000. 5. He thinks he would have made a great Hamlet. 6. He says there is no such thing as jazz music. Jazz is how you play it.



PIGSTIES WITH SPIRES continues its steady climb among the best sellers.



Books choose peculiar companions. I just glanced up to see THE CHILD'S RELIGION rubbing elbows with SOME MORE MEDICAL VIEWS ON BIRTH CONTROL. I'll separate them immediately with THE ENCHANTING DANGER by Vera Wheatley.



Dr. Cadman has just written in to say: "Thank you very much for this beautiful treatise of Professor Phelps' on LOVE which should be read by all who are interested in the master passion which wisely guided means so much for life hereafter."



From the San Francisco Chronicle referring to THE AMERICAN OMEN: "Orthodox economists may not agree with him but undisturbed laymen, citizens who feel somehow proud that America is 'on her way' will very likely find that Mr. Garrett is saying for them what they would say if they were as handy at writing as Mr. Garrett is. This book is a long, snappy, popular editorial on the subject of American enterprise and prosperity. It may serve as a dandy bone of contention."



Our little pictures used for paragraphing were drawn for us by Julie Brown. J. M., Jr.



VOLTAIRE

Genius of Mockery

By VICTOR THADDEUS

A gentleman by the name of Lewis Galantiere wields a wicked pen when he dislikes a book, and he just hated VOLTAIRE, but fortunately this is not a world of Galantieres as our sales records prove, and as the following country-wide comments from the press would indicate.

"A VITAL, SWEEPING, GLITTERING WORK. THE GREATEST BIOGRAPHY OF THE YEAR."

(Minneapolis Journal)

"A PERSONAL PORTRAIT SO VIVID THE MAN STEPS FROM THE FRAME."

(Phila. Inquirer)

"VICTOR THADDEUS GIVES US VOLTAIRE IN THE TERMS WHICH HIS CONTEMPORARIES MUST HAVE SEEN HIM."

(Chicago Eve. Post)

"A POLISHED PERFORMANCE, GLITTERING WITH EPIGRAM, SARDONIC GLEE, UPROARIOUS MIRTH AND GLISTENING FACTS, AND FROM IT EMERGES A VOLTAIRE FOR THE PRESENT AGE."

(Brooklyn Eagle)

"A POPULAR VERSION, ENTERTAINING AND MOST READABLE."

(The Forum)

"A BREATHLESS RECORD—DESERVING VERY HIGH PRAISE."

(Phila. Record)

"GRAPHIC, DRAMATIC, ONE OF THE MOST COMPLETELY SATISFACTORY STUDIES OF VOLTAIRE WE HAVE HAD IN ENGLISH."

(Buffalo Times)

"A MOST FASCINATING BOOK, EMINENTLY FAIR."

(Miami Herald)

These are typical quotes.

We can send you many others.

DISPLAY — TALK — SELL VOLTAIRE — IT WILL PAY YOU!!



Publishers

BRENTANO'S

New York

Our Dilemma

▲ ▲ ▲ Should we be more
proud of Lytton Strachey's
"Elizabeth and Essex" than
we are of Virginia Woolf's
"Orlando"? ▲ ▲ ▲ ▲ ▲



ORLANDO

published October 18th \$3.00



ELIZABETH AND ESSEX

ready December 1st \$3.75

HARCOURT, BRACE AND COMPANY

What a Book!

▲ ▲ ▲ Six years after his "Queen Victoria" made the writing of biography a new art, Lytton Strachey turns to England's golden age and creates from the enigmatic figure of the Virgin Queen a passionate, hesitating woman harassed by her love for a younger man.

ORLANDO

belongs on the fiction counter

HARCOURT, BRACE AND COMPANY

How's This for a Proposal?

"Hell, Betty," I said, "I love you—ever since that night at the Hales'—that's why I went to Palm Beach—Damn you anyway!"

"In your obscure and drunken fashion are you asking me to marry you, Martin?"

"You, darling, yes—but for God's sake, don't make me marry your family!"

We bought this book, by a then unknown writer, on the completion of the first chapter. It's what Max Schuster would have called (had he been so fortunate as to see the manuscript) "a natural." Incidentally it is one of the most amusing novels of this, or any other, season. It has everything—Pace, Wit, Humor, Smartness, Verisimilitude. Of it ELMER DAVIS says: "It is immensely amusing—the humor of a realist who prefers to laugh at spilt milk. An essentially urbane and civilized book, even though its characters come from the Social Register."



This is the Michael Gross poster, reproduced from the color jacket by Paul Brown. It will sell books for you.

A COUPLE OF QUICK ONES

by ERIC HATCH

We have set aside, in addition to those already sent out, two hundred copies of Mr. Hatch's novel for the diversion of our friends in the trade. Write early, or you'll never forgive yourself.

Two large printings before publication—\$1.75

ROBERT M. McBRIDE & COMPANY, 7 West 16th Street, N. Y.



A CHRISTMAS BOOK

by D. B. WYNDHAM LEWIS, *author of "Francois Villon"*

A rare Christmas gift book like Dickens' "Christmas Carol," which comes only once in a blue moon and for which every bookseller has an insistent demand.

Filled with rollicking ballads, songs, stories, poems, carols, recipes and anecdotes, this is not a religious book.

Chosen by the Catholic Book Club as their December book. \$3.00

THE NEXT CHAPTER

by ANDRE MAUROIS

A new book by the author of two best sellers "Ariel" and "Disraeli."

A little book at a small price which because of the popularity of the author is sure to have a big sale. \$1.00

Send this coupon and get a special discount of 40%; for 50 or more copies 41%, on both books advertised on this page.

E. P. DUTTON & CO., INC., PUBLISHERS



1929 October 1929						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
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27	28	29	30	31	.	.

CALENDARS! CALENDARS!

We have a limited number of unusual, beautiful and artistic calendars which we offer to the trade at a special 50% discount.

BLOCK CALENDARS \$1.00 EACH

No. 1	Shakespeare	No. 6	Dickens
No. 2	Tennyson	No. 7	Days With Shakespeare
No. 3	Christian Year	No. 8	Gems of Thought
No. 4-4A	Love Divine, Asstd.	No. 9-9A	Merrie Thoughts, Asstd.
No. 5	Dickens Year	No. 10	Daily Light

FANCY CALENDARS

K-4	The Mystic Hour	\$3.00	K-35	Enchanted Pool	\$1.75
K-31	Poppies Riotous	2.50	K-39	Beach Near Bordighera	1.25
K-32	Old-fashioned Poppies	2.50	K-17	The Torrent's Brink	1.25
K-33	Deluge of Summer	2.50	K-44	In the Glen	1.25
K-10	The Winding Way	2.00	K-46	Golden Glow	1.25
K-36	The Mystic Hour	1.75	K-40	Passing Ships	1.25
K-38	The Torrent's Brink	1.75	K-45	Where Silence Reigns	1.25
K-34	The Guarded Pool	1.75			

CHURCH CALENDARS \$.20 EACH

ASSORTED POCKET CALENDARS \$.05 EACH

E. P. DUTTON & CO., INC., PUBLISHERS

LEONARDO THE FLORENTINE

By

RACHEL ANNAND TAYLOR

The most distinguished biography of the fall—praised by critics and delighted readers everywhere—5 printings in six weeks.

\$6.00

THE TERRI SIREN

By

EMANIE SACHS

Biography with a pu
Racy, slightly scandalous
sure-fire seller.

\$4.00

SURE-FIRE BIG QUANTIT HARPER & BROTHERS

THE TRAG EMPERESS

By

MAURICE PALEOLOGU

Confidences of the Emp
Eugenie—for those w
like Guedalla's "Seco
Empire."

\$3.50

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MARY
WIFE OF LINCOLN
By
KATHARINE HELM

A new Lincoln item. Thrilling biography based on the much discussed diaries just discovered. Praised by Sandburg, Barton, Townsend and other authorities.

\$4.00

Y LIFE
YOUR HANDS

By
ODIE CANTOR

ously funny, with a
ord by Will Rogers.
o before publication.

\$3.00

COTTON MATHER
By
RALPH and LOUISE BOAS

Vivid, colorful and
chuck full of anecdote
—an entertaining and
readable biography.

\$3.50

CENTURY—LATE FALL BOOKS—CENTURY

NIGHTS ABROAD

By KONRAD BERCOVICI

Author of *Around the World in New York*

This famous gypsy wanderer, a favorite with thousands of book readers, here takes you prowling through the capitals of Europe by night. London, Paris, Berlin, Vienna, Venice, Toledo, Constantinople, Madrid are just a few of the delightful cities visited. Profusely illustrated.

\$4.00

FABULOUS NEW ORLEANS

By LYLE SAXON

Author of *Father Mississippi*, etc.

Our renowned "New Chronicler of the South," whose fame as the author of *Father Mississippi* is now imperishable, here turns to the Mystery City which no one knows, and uncovers all its magic and charm. Here are Voodoo and Black Magic, Carnivals and Creoles,—a whole parade of an old civilization which will delight every reader. Illustrated by E. H. Suydam.

\$5.00

THE LAST OF FREE AFRICA

By GORDON MacCREAGH

Author of *White Waters and Black*, etc.

A delightful book about ancient Ethiopia as it is today—the land of Abyssinia, which is the last independent kingdom in Africa. This book has unusual significance at this moment when Abyssinia is about to take its place again in the march of world progress. Illustrated.

\$4.00

A NATURALIST AT THE SEASHORE

By WILLIAM CROWDER

A beautiful book which presents a colorful and fascinating picture of the lives and habits of the lower marine animals. This is science turned into romance. Mr. Crowder has illustrated the book with his extraordinary full page colored paintings and there are many photographs and black and white drawings besides. Illustrated.

\$10.00

WAY FOR A SAILOR!

By ALBERT RICHARD WETJEN

A hearty, rollicking, salty yarn of a modern mariner which will tweak the blue noses and rock the world with laughter. The hero shouts at you from the very opening paragraph—"Life's damned interesting!"—and he goes on to prove it for you. A noisy book that shouts with the joy of living. \$2.50

LAMBS IN MARCH

By ANNE BOSWORTH GREENE

Author of *The Lone Winter*, etc.

The author of *The Lone Winter* has never done more beautiful or thrilling writing than in these varied essays. These friendly papers deal mostly with things that are very dear to the author's heart—and things that will charm and delight her many readers. Decorative woodcuts.

\$2.50

THE NEW MAP OF SOUTH AMERICA

By HERBERT ADAMS GIBBONS

Author of *The New Map of Europe*, etc.

A new book is added to an already famous series. Dr. Gibbons' New Maps have sold in many thousands. In this new book he goes over the entire South American continent and shows the reader the various nations as they exist in themselves and their relation to the rest of the world.

\$3.00

WE BEG TO REPORT

That Barry Benefield's new book, *A LITTLE CLOWN LOST*, threatens to smash all records for Benefield sales *** That Harry Hansen's enthusiastic boosting of Maurice Parmelee's *ORIENTAL AND OCCIDENTAL CULTURE* enabled the book to get off to a remarkable start in the bookstores *** Johan Bojer's *THE NEW TEMPLE* has already outstripped the sales of *THE EMIGRANTS*, his last book, and is hot after the best seller record set by *THE GREAT HUNGER* *** That Norman Matson's *DAY OF FORTUNE* still stands alone as the season's most conspicuous literary discovery *** That *BABE EVANSON*, the new novel by Catharine Brody, is being talked of everywhere as the new "Bad Girl."

BIG PROFITS GUARANTEED

Every book by this author has been the "best seller" on the subject. His new book is for the largest market for which he has written.

TO BE PUBLISHED NOVEMBER FIFTH

AUCTION BRIDGE *for* BEGINNERS

BY THE PRE-EMINENT AUTHORITY
MILTON C. WORK

**What Everyone Wants to Know
Needs to Know ~ Should Know**

BOUND IN CLOTH

Price \$1.00

ORDER LIBERALLY



**PLACARD
IN FIVE COLORS
Distinctive Jacket**



MILTON C. WORK

He originated the present count ~ Has served on every committee that has drafted American laws on the game ~ 9 out of every 10 teachers use his system ~ Referred to by Colliers as "The supreme court of Bridge" ~ His articles appear daily in more than 150 newspapers ~ He broadcasts to millions of listeners in each week ~ His books outsell, by 5 to 1, all other Bridge books combined ~ Wherever Bridge is played, at home and abroad, Milton C. Work is the pre-eminent authority.

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THE JOHN C. WINSTON COMPANY
WINSTON BUILDING PHILADELPHIA

1854

The Publishers' Weekly

Published
November 15th

\$25,000

The
PRIZE NOVEL
by
Katharine Holland Brown

The
FATHER

\$2.00

THE JOHN DAY COMPANY, Inc.
386 Fourth Ave., New York

A circular illustration featuring a woman on the left and a man on the right. The woman has dark hair styled up and is wearing a light-colored dress with a necklace. The man is wearing a dark suit, a white shirt, a dark tie, and a fedora hat. They are both looking towards the center of the circle.



—and in November!

JOHN ERSKINE'S

Most Entertaining Romance

PENELOPE'S MAN

The Homing Instinct

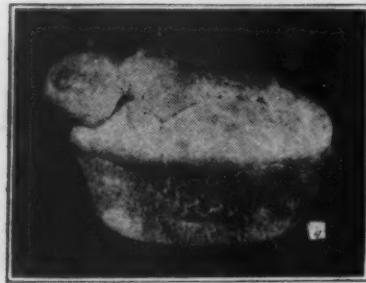
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Bobbs Merrill

\$2.50



Selling more than 100 a week



Hows and Whys of Cooking does not compete with any other cookbook that you carry in stock. Every buyer of "Fannie Farmer" is a potential customer for **Hows and Whys of Cooking**.

It is a book of *method* and does what no other cookbook has done before—gives precise and accurate directions for methods of measuring and mixing. It is the modern woman's substitute for the old fashioned cooking sense.

Hows and Whys of Cooking

By Evelyn G. Halliday
and Isabel T. Noble

\$2.00

The University of Chicago Press

—do you know how to keep
a wedding cake fresh for
your twenty-fifth
anniversary
party?

See page 139 in

EVERYBODY'S COOK BOOK

Edited by ISABEL ELY LORD

Compiled from the Records of the Pratt Institute

Yes, this is an original cook book. It has the standard recipes and many variations (3400 tested recipes), but in addition:

Vital information about foodstuffs, how to select and keep them, their food value.

Chapters on meal-planning, marketing, kitchen equipment, outdoor cooking.

Basic recipes and methods are given at the beginning of a chapter, saving time and space, teaching methods as well as recipes.

Time for preparation as well as for cooking.

No page turning—every recipe complete on one page.

Illustrations, special charts, temperature tables.

Most up-to-date—most comprehensive—most useful.

\$3.75

HARCOURT, BRACE AND COMPANY

383 Madison Avenue, New York

A B I N G D O N

CHRISTIANITY IN SCIENCE

By Frederick D. Leete

"The whole tenor of the book is pitched on a high plane of thought, and there is no quibbling over minor matters. It is remarkable for the fullness of information which it gives regarding the lives and really human qualities of some of the world's greatest scientists."—Professor Edwin Grant Conklin, Ph.D., Princeton University.

Net, \$3.00

THE HEIGHTS OF CHRISTIAN BLESSEDNESS

By Doremus A. Hayes

Professor Hayes adds to his two recent books, *The Heights of Christian Love* and *The Heights of Christian Unity*, this other member of the trilogy. This book attempts to give a literalistic, idealistic, pacifistic, Quaker, Mennonite, Christian interpretation of the Beatitudes. Net, \$2.50

PREACHING VALUES IN NEW TRANSLATIONS OF THE NEW TESTAMENT

By Halford E. Luccock

"Dr. Luccock has done a provocative and stimulating piece of work. The use of this volume will not prove, I think, in any case a crutch to lean on, but is more likely to be tonic and invigorating."—Harry Emerson Fosdick, D.D.

Net, \$2.00

A HISTORY OF LATIN AMERICA (Revised Edition)

By William Warren Sweet

Events of such high importance have been transpiring throughout Latin America during the last few years that a revised and enlarged edition of Professor Sweet's authoritative volume has been necessary. Frontispiece and maps. Net, \$3.00

PRAYERS FOR THE DAY'S WORK

By Christian F. Reisner

In these brief prayers many will find the well-springs of life as they enter upon the day's activities with a petition for divine guidance and grace meeting their feeling of utter dependence upon the divine power and love.

Net, 50 cents

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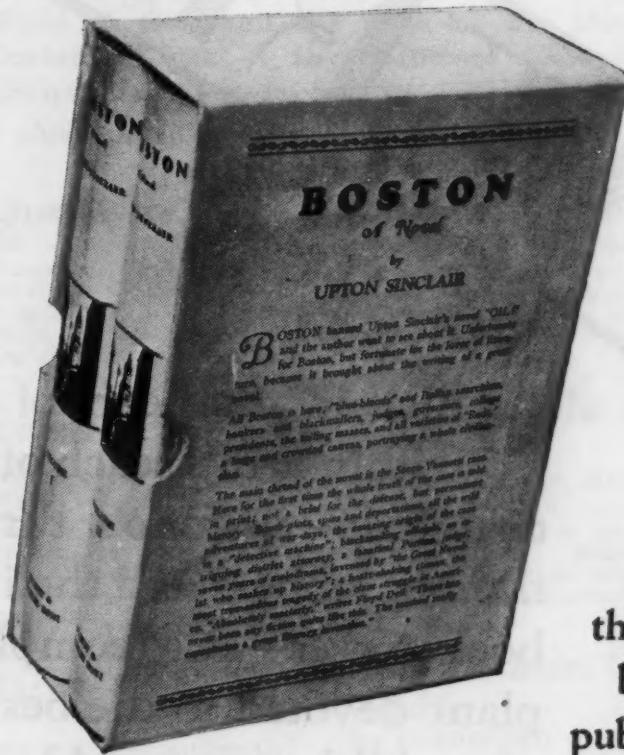
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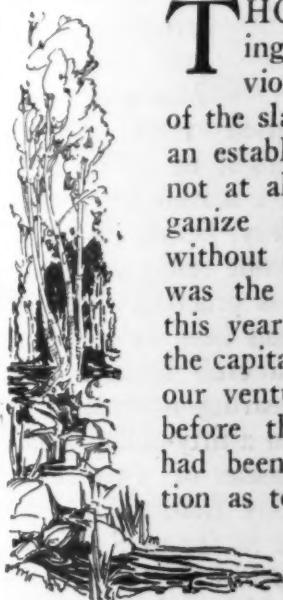
The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, NOVEMBER 3, 1928

The Radcliffe Rambler

Barbara Nolen Strong



THO caravan bookselling is naturally and obviously the outgrowth of the slack summer period in an established bookshop, it is not at all unprofitable to organize such an enterprise without bookshop backing. It was the middle of June of this year before we acquired the capital necessary to launch our venture. For some time before that, to be sure, we had been collecting information as to probable costs and possible profits. Consultation had followed consultation.

Publishers, booksellers, caravanners of previous years, librarians, truck owners,—all had been interviewed. In the last two weeks of June we had to buy our truck, select our stock, and do a hundred and one smaller jobs.

Eager search unearthed in a Waltham garage a tailor's truck with an all-metal closed body, a half-ton Chevrolet, 1927 model, which registered twelve thousand miles on its speedometer. It looked good for many more, so we bought it without hesitation, added bookshelves, and painted the body bright red with a six-inch yellow stripe. With these striking colors, we might be mistaken for a fire-engine, but we wouldn't be overlooked.

The sides were cut to hinge out, lifting to form a kind of awning, and all seams were protected by weather-stripping. Our care in this regard was well repaid, for we never suffered any damage from the weather during the entire summer, altho we encountered several severe storms. On one occasion, the Rambler was exposed on

an isolated hilltop in Maine while a terrific thunderstorm broke over us. Sheltered in a house not fifty feet away, we could hardly see the truck thru the driving downpour. It was all over in half an hour. When we hurried out to inspect the damage, we were amazed to find the books safe and dry and the Rambler unhurt, altho three farm-houses on neighboring hills had been struck by lightning and one window of a Ford sedan, parked beside the Rambler, was broken. Mild summer showers did not usually interrupt business, for the sides were so constructed that we could sell books in a light rain. If the rain was driving from one corner, we simply protected ourselves and the books by adjusting an umbrella at a coquettish angle at that particular corner.

A thin strip of lath ran along the front base of each shelf, and was given additional support by the main strut which supported the roof. This strip helped to hold the books in place, and yet did not prevent their easy removal for inspection. This lath, upon one occasion, probably saved us from considerable loss when, having neglected to close one side, we drove over a bumpy road for many miles.

In a photograph which accompanies this article may be seen a narrow shelf which, with the sides closed, folds up against the books, thus affording additional protection. When the side is swung open, this shelf drops down to form a ledge on which to lay large books which would not fit in the racks, or where one might rest a volume while browsing.

Altho we had planned our equipment carefully, it was an anxious moment when we finally got under way with the shelves stacked with books and the inside filled with extra copies, tools, suitcases, posters, as

well as a spare tire, and a collapsible table. The truck swayed threateningly at the first corner, and we had visions of spilling in a ditch. Had we not been warned of just this catastrophe by a critical brother who thought our center of gravity dangerously high? It was a great disappointment to him to find at the end of the summer that we had not tipped over, even once.

With all New England to choose from, and an idea in our heads that we couldn't expect to travel more than 1500 miles if we were to spend much time selling, we cautiously planned a conservative route which would take us along the South Shore from Boston to Plymouth, up the coast to Portland, and back to Boston by way of Lake Winnepeaukee, stopping at resort hotels, out-of-the-way settlements and camps. The day before we started, however, an enthusiastic Cape Codder persuaded us to add the Cape to our itinerary. Consequently our first dash took us far beyond Plymouth to Woods Hole, and from there in long jumps to Provincetown. After ten breathless days, we were back in Boston again with seven hundred miles to our credit,—and as many dollars.

We were not the same girls who had left Boston ten days before. As we mapped out our northward route, we felt comparatively wise and experienced as roadside booksellers. We were even a little confident, but one thing worried us. Why wasn't our fiction selling better? We had gone to great pains to stock our shelves with the cream of the best sellers, and yet in those first days on the Cape, we had found non-fiction and children's books more popular than fiction! We weren't old enough at the game then to realize what great sectional differences we were to find in various parts of New England. In the White Mountain region, where most of the hotels cater to middle-aged



The Radcliffe Rambler at Biddeford Pool

couples usually contented with scenery and occasional golf, our fiction shelves were depleted rapidly, while the others showed infrequent gaps. In another part of New Hampshire our biography and poetry made the strongest appeal. Along the Maine coast from stop to

stop. At noon we might be selling children's books galore at a seaside hotel; that evening, five miles away, fiction would be in great demand. At one resort our entire stock of biography was practically cleaned out by a lady who had been delegated to purchase books for a club library. We had difficulty in appearing nonchalant as she signed her name to a fifty-dollar check!

Our original estimate of 1500 miles stretched to 4000 before Labor Day. We dashed east in Maine as far as Rockland; north in New Hampshire as far as Randolph; and fairly chased ourselves in circles in the more populated sections. We experimented with camps, hotels, villages large and small, and even private houses. Camps were most profitable in July. Elsewhere, one week was as good as another. Even when a hotel manager complained that the season was poor, we were seldom disappointed in our reception by the guests. It was only when the guests were too well endowed with worldly goods that our books failed to arouse interest!

Certainly most hotel managers were glad to cooperate with us, except when the hotel had given a permanent concession on bookselling to some outside agent. In many instances in spite of the fact that the newsstand carried a limited line of books, the manager was glad to have us open our shelves for the benefit of those guests who might be interested. There were times, of course, when we were not hospitably received. On one occasion we drove fifty miles to one of the biggest resort hotels north of Portland only to be turned

away by a sub-clerk whose manner was rude and whose comprehension was curdled.

House to house canvassing was not in our line, but we made some of our best sales at private houses where we were sent by admiring friends to sell so-and-so such-and-such a book which she had wanted to buy for a long time. This method had its disagreeably uncomfortable moments, for sometimes, following such suggestions, doors were slammed in our faces. Isn't there an old adage "It's not safe to recommend a book or a friend?"

Experiences piled one upon the other so rapidly that we soon took as a matter of course incidents which under normal conditions would seem disturbing. Meals and sleep we took when they came, and sometimes they were long in coming. Flat tires were nothing more than a mere nuisance. Getting stuck in the mud once threatened to upset a day's schedule, but a friendly Scotchman and a troupe of girls on horseback came to the rescue just in time. Another time bad luck was kind to us, for at midnight our feedpipe became clogged when we were only a short distance from a friend's house.

The Radcliffe Rambler is the first bookshop on wheels to go out with the direct backing of a college. At the beginning this phase seemed of questionable value, but as time went on we found that the college name was of constant help. With



A view of the Rambler's shelves. A thin strip of lath ran along the base of each shelf and helped to hold the books in place

hotels, with town authorities, with storekeepers, with policemen, with the casual customer who had never been to college and was proud of it, as well as with those who prized their college connections, the name of Radcliffe gave us an extra point of contact. A question about the college was as often as not the first of the usual long questionnaire. To be sure, there were many who had never heard of Radcliffe College; there were others to whom it was merely a myth, but in any event the college name inspired confidence in the validity of our enterprise. Moreover, the popularity of college groups in New England has been built up gradually for several years past by the Yale Puppeteers, the original Jitney Players, and the University Guild, who had traveled thru.

Besides this intangible assistance, the college helped us immeasurably by appointing a committee of experts in various fields, which aided us in compiling our list of titles. We stocked about four hundred titles, equally divided between fiction, non-fiction, and children's books. Our entire list we were able to place attractively on the shelves under various headings. Inside the truck, in the space between the shelves, we had two large wooden boxes in which we packed systematically an extra two or three hundred books. From these we could refill on the spot, and three times a week we picked up a new supply



The Rambler with the side flaps raised to let customers get at the open shelves

from New York, shipped to central points along our route.

A great deal of credit for the success of our undertaking is due Baker and Taylor, who handled our orders with gratifying promptitude. We were never once held up by the failure of books to arrive at the place and time appointed. We were told that on one occasion an order from us arrived at eleven-thirty on a Saturday morning, and was filled and checked out of the house by the noon closing hour. For our part, we made it a rule, whenever possible, to meet our shipments at stations which had direct express service from New York, even if this meant adding twenty-five or even fifty miles to our own driving. The advisability of this procedure is obvious to anyone who knows the congestion and subsequent delay involved when a package must change trains in a resort railroad station, be it as small as Conway or as large as Portland.

Sometimes it seemed as if we spent as much time answering irrelevant questions as selling books—an experience that can be duplicated by any bookseller. Certain stock questions recurred invariably as we opened up shop:

How often are you coming?
Do you charge regular prices?
Where are your headquarters?
How do you get new books when your shelves are empty?
Do you sleep in your truck?
Aren't you afraid at night?
What do you do with the money?
How far have you been?

Next year we plan to print a little pamphlet answering these and other possible questions, about road conditions, the weather, prohibition, our politics, and the delights (?) of seeing New England from a truck.

Of the other bookshops-on-wheels, which have traveled the roads of New England during the summer, up and down hill, in

good weather and bad, we found that the one most generally known was Lesley Frost's. For four years she conducted a summer extension from her bookshop in Pittsfield, Mass. On the whole, however, the idea of selling books from a caravan is still a new one to most people summering in New England. That the field is still practically a virgin one is evidenced by the fact that in most places where we stopped we were considered a very new breed of fish and had to explain ourselves and our methods thoroly.

This was not always the case. At one camp near Lake Winnepeaukee we were greeted with comprehension and interest because the "Bookworm Express" had visited there two or three weeks earlier. These campers knew all about traveling bookshops. The boys, youngsters of the more enthusiastic kind, were eating supper on the porch when we drove into their pine grove. While we opened the sides of our truck and prepared ourselves for the onslaught which we knew would follow the conclusion of the meal, we heard one youngster's high voice saying, "I wonder how many of these Rambling Worms there are?"

It is quite obvious that too many traveling bookshops let loose at once could spoil each other's business completely. Also, there is the danger that they may be looked upon as a nuisance rather than as an asset. If they become too common they will lose their seductive element of originality and receive as little attention as the struggling, bedraggled hurdy-gurdy man who solicited in vain for a few pennies at the same hotel where we were selling a book a minute. There is no reason why New England cannot support five or six well-directed and well-managed book caravans, but it is essential that their owners should come to some sort of agreement regarding routes. Should we not inaugurate a union of traveling bookshops?

Miss Strong's account of the Radcliffe Rambler's Season has been preceded in these pages by Lesley Frost's article on "The Knapsack of the Open Door" in the July 7th issue and Doris Pattee's "Automobile Bookselling," about The Hampshire Bookshop's Parnassus on Wheels, in the July 21st issue. In the latter issue there also appeared an article on the peregrinations and perils of book caravans in eight years of experiment. Caravanning is fast becoming an accepted form of bookselling yet it is doubtful if it will ever lose its glamor.

Bookshop Advertising



Ruth Brown Park

In Collaboration with the Staff of Doubleday, Doran Book Shops, Inc.

Who Knows You Exist?

YOU have chosen your location carefully; you have stocked it painstakingly; you have arranged it accessibly; you have filled your windows attractively—and now you are waiting,—waiting for those buyers. Down the street they have come; some have stopped as you had hoped before your windows; some even have entered your shop, but many more have passed by, unmoved. How are you going to move them? How are you going to get word to those who have passed by or to those who have never even passed your way, that you have an attractive shop, overflowing with tempting buys, waiting to serve them? How are you going to speak for yourself, against and above the tremendous roar of other competitive forces in your business?

Some Unusual But Unsuccessful Methods

Of course, you could go out twenty or thirty feet beyond your shop, and shout the news to the oncoming crowd,—you could, until the police force in your city heard you and locked you up. Or you could mutter the news in trains and on boats, or pass the word along in railway stations and subways,—you could, but not and still be considered a rational human being.

The Rational Method

No, the thing you have to do and the thing so far that most booksellers have been loathe to do, is to be rational about announcing your business existence to the world. And the rational way to-day to

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announce it is thru advertising. Every other successful organization, every other well-known product, every arresting individual at the present time usually has become successful, or well-known or arresting thru some advertising medium. Some trained publicity agent has set out almost before that organization was started; before that product was conceived, or that individual launched, to fix in the minds of the receptive public the need of that organization, the use of that product or the force of that individual. Whatever could be capitalized advantageously, was capitalized thru written announcement. Wherever people could read, they had to read about those particular "outstanders"—made "outstanders"—thru the deliberate plan of some clever advertising psychologist. Whether or not at the outset one cared a tinker's dam about these things, in the end, thru consistent wordy repetition and unusual suggestive picturization, one became ensnared.

The Lux Campaign

Take Lux for instance: every woman, can remember five or six years ago when that campaign was launched. At first, one was satisfied enough with good old Pear's soap. One had always used it. One's mother had used it. It answered the ordinary uses of everyday life well enough. Why bother with some new-fangled soap by-product? But as time passed and the ads continued to appear, blankets did look fluffier; hands, befouled by dishwater, *did* emerge more tapering and white; silk underwear did look Frenchier than the French laundress usually made them; one

began to weaken. Gradually one visualized one's self this miracle of whiteness and freshness. Then, suddenly and unexpectedly one day one asked his "naborhood" grocer for Lux and it was all over—one too became a Lux victim. So it went with Lux and so it will continue to go with all those nationally advertised products which have been sold sight unseen to the thousands of people who ride daily in movable advertising conveyances.

Imperative Need to make Even Modest Book Shop Known

This Lux campaign, of course, was and is on a big scale, a scale that no modest bookseller could embrace; in fact a scale that no modest bookseller *would* embrace. But if, even dripping modesty, a bookseller will consider any form of successful business and analyze it thoughtfully, he will realize it has been made successful principally thru its constant assertion on the parade ground of advertising, that it deserved to be successful.

The Curse—Nonentity

You may deplore the habit; you may shake your head dubiously over the expense and say you will never succumb,—but if you do not succumb to advertising, you will succumb to a far worse evil—that of being a business nonentity, than which there is no more depressing evil.

Tell the World About Yourself

So, modest tho you are, put on your salt and pepper suit of business talk early in the game; adjust jauntily your flashy straw hat of publicity and wave your wand of aggressive announcement all over the place. Then sit down at your desk in off hours, sharpen up your pencils and get busy to "tell the World" about yourself.

How much "I'll tell the world" stuff can you afford to indulge in and still not violate your budget? The authorities say from 2 to 3% of your estimated yearly gross sales. At first, when you are utterly unknown in the book world, this amount may not be enough. You may have to exceed it. But exceeding it constantly would be fatal and would cause pinching of other store expenditures. So make your estimate scrupulously at the start, and see that as soon as possible you

adhere to it. Then, aim to have every dollar spent for advertising bear fruit.

Two Methods of Advertising

To have it bear fruit, you will have to employ the right advertising mediums at once. There are two methods: the direct and the indirect, and you must decide which would be most efficacious for you.

The Direct Method

Most booksellers have found the direct method the better to stress. By the direct method, we mean the letter sent straight from your hand to your customer's hand with the hope that its contents will reach his eye and be read. To secure this desired thing, it is necessary that the envelop you send be of good quality; that it be addressed in an intelligent, interesting hand; that nothing but your return name and address be on it; and that it give as much the appearance of social correspondence as possible. Then, once the envelop has been opened, your next task is to make the contents interesting enough to hold the reader's attention to the last word—"good to the last drop." If this is a general letter to a general file list, there must be a general appeal. Perhaps, the appeal of a Day or a Season—St. Valentine's Day; Christmas, or Easter. Or of an event—birthdays, graduation or weddings. Or of a community appeal—Children's Book Week, or of a cultural appeal—the whys and wherefores of owning books. In each case, you must use every ounce of selling psychology you have. You must employ as few words as possible to say adequately what you mean. You must cover your subject with graceful interest if you are to succeed. In other words you might be called the Madame de Sévigné of the booksellers' advertising world.

The Form of the Letter

In order to live up to the excellences of a de Sévigné letter one must be most careful of detail. The letter must be expressed graciously and entertainingly. It must be on good quality paper with ink that matches perfectly the color used on the envelope. If the letter has been multi-graphed—and it may be—be sure it is done by an expert in that line. You must "dress" your advertisements as carefully as you word them. Otherwise your expendi-

tures are useless squanderings sprawling in the bottom of yawning wastebaskets.

What Sources for Lists

"That is all right," you say, "about compiling the letters with utmost care. But to whom shall we send them once they are compiled?"

Your General File

We would suggest for your general mailing list the use of Bradstreets or Dun; the personal credit-rating book of private citizens, such as is published in every city; the social register; the telephone directory. Lists of members of clubs such as the Rotary, the Lions', Womans' the Junior League and others in your city.

Your Classified File

For your classified file you can secure your names this way: Have your clerks and you yourself carry a memo. book in which you and they jot down constantly the names and addresses, along with the tastes of the various customers in your store.

Each day transfer these names to small library cards which you file alphabetically under their classified interests. When any new book of any importance is scheduled to arrive, you will turn to that classification in your file and ascertain what customers would care to be notified about that arrival. Then, you can either notify them by letter or by card or by telephone of this arrival. The telephone call is particularly good, for it admits of a chance for salesmanship on your part. You can elaborate on the book's merits, adjusting them to fit the particular taste of the person to whom you are speaking.

Varied Bibliography Possible From Classified Lists

Besides furnishing addresses for publication announcements, these lists permit you to work up varied bibliography on any particular subject in which a customer might

be interested. Libraries will help you in this matter, too.

Needless to say, these lists must be kept up to date. They must have correct addresses, they should carry notations of advertising results. When a card indicates no response for some time, after one last final investigation, do away with it. Why waste postage on unearned results? Far better to have a small active list on which you can spend this postage for fresh, attractive, business-producing letters and cards, than to go on and on sending helter skelter material to uninterested patrons.

Children's Birthday File

Besides your general and classified mailing lists, there is the children's birthday list which has been found most useful. By this we mean, secure the names and birthdays of the various children whose parents patronize your shop; then arrange them in a consecutive date file. Three or four days before any child's birthday, send a letter to him along with a return postcard, saying you wondered what books he would like for his birthday out of the list you were sending him. Almost invariably the card is returned promptly with the desired books noted on it. Then, in another day or two the parent or relative of the child has come in to select the books and to tell you how delighted the child was to receive a letter all his own from you. This is a very good way to make yourself the "one and only" bookseller for life in that particular family.

The Indirect Method of Advertising

Now thru these direct forms of advertising you have walked right up and spoken to the various people whose names were available thru these lists. But you may have missed many others whose potential book-buying powers you must secure. To bid for their patronage, since you do not know anything about them personally, you will have to make a general advertising

stump speech, going out indirectly, with the hope of hitting directly. This will be mostly thru newspaper advertising.

Newspaper Advertising

Newspaper advertising is expensive, and deserves great care. But whatever you do, do it consistently. Make a habit of advertising regularly on one or two or three days of the week in the same place in a paper. Make your ads so compelling that patrons watch for them. For instance, in the New York *World* on Friday, what book lover fails to look for "the Inner Sanctum" ad of Simon-Schuster? It has become a pleasant reading habit, telling in an individual way the news of their young publishing house, along with stressing the books of importance which they have to sell.

For the average bookseller, we should say that stressing any one book was too ephemeral and too limited. Instead, let the publishers stress the particular books, and the booksellers stress all books. Tell everybody about yourselves in relation to the book world in general. Not about any one phase in particular unless it is a big enough phase to pay for the ad itself. Letting the public know about some attractive yet inexpensive edition, which includes a number of desirable titles, might be very profitable. Or mentioning the arrival of a very exclusive line of fine bindings around Graduation season might pull large results. But on the whole it is the Season, or the Event, or the Special Week that counts, with lists of books suitable for everybody during those times.

Ad Not Monologue

Having the central idea of your ad established, make it simple, balanced and arresting. Leave enough white space, even tho costly, to give it individuality. Do not attempt to write an essay in your copy. An ad is a short cry, a piercing call, not a monotonous monolog. Each word has to stand for a dozen spoken words. It takes not a little genius to write ads. If you cannot do it, there are one or two ways out.

Helps in Advertising

There is the National Association of Book Publishers which will furnish you helpful material. The American Booksellers' Association now has a system whereby for a small sum they will furnish you regularly, advertising with cuts. John Hotchkiss has a pamphlet published by the National Association of Book Publishers, which will furnish you examples of excellent ads, and most newspapers have ad copy writers who are quite willing to give you aid. It is no easy matter, so do not take it lightly. And do not let others take it lightly for you. See that every ad you compose is representative of you and tells the public what you want them to know about yourself.

Dreary, unindividual, sloppy, advertisements are not what you want.

Careless, hastily conceived wording does not sum you up either.

Progressive, intelligent, fastidious service is what you are attempting to give, so why not make your ads convey that message to your public?

In the Bookmarket

THE leading editorial in the October 6th issue of the *Saturday Evening Post* was discovered by very much impressed book-dealers. George Horace Lorimer wrote it in praise of Beveridge's "Abraham Lincoln" which Houghton, Mifflin has published. * * * The Oxford University Press has announced the 6th edition, revised, of the "Authors' and Printers' Dictionary" by F. Howard Collins. Those who keep the little book

within arm's reach will welcome this new edition, the first since that of 1912. * * *

Edith M. Stern, author of "Purse Strings" and "Scarlet Heels," Liveright, is giving a series of ten talks on current books at the Hotel Madison in New York on alternate Friday mornings at 11 o'clock. The second in the series will be given on November 9th. * * * Dorothy Thompson, also known as Mrs. Sinclair Lewis, is to deliver a series of lectures, including

a discussion of conditions in Russia, under the management of William Feakins. Miss Thompson is the editor of "The New Russia," *Holt*. She and Mr. Lewis have bought a farm in Vermont where he is putting the finishing touches on a new novel. * * * Esther Hyman, whose first novel, "Study in Bronze" was issued by *Holt* has arrived in New York for a short visit. She edits *The Saturday Review of Jamaica*—Jamaica of the British West Indies, not Long Island. * * *

Morley Callaghan, who was in New York not so long ago, explained that he pronounces his name with the "g" sounded. His "Strange Fugitive" was published by *Scribner*. * * * Margaret Ayer Barnes, whose book of short stories, "Prevailing Winds," has been published by *Houghton, Mifflin*, has been in New York attending rehearsals of Edith Wharton's "Age of Innocence" which she dramatized and in which Katherine Cornell is to be starred. * * * K. O. S., the Baroness Domrowski, spoke at the Barbizon on Thursday night, and Dr. Joseph Collins will speak there next Thursday under the auspices of the Doubleday, Doran Book Shops. * * *

Skywriting is being used to advertise a book! *Covici, Friede* are the first publishers to use this medium in publicizing "Murder" by Evelyn Johnson and Gretta Palmer. The word Murder with a question mark appeared in the sky early this week over Manhattan, Brooklyn and the Bronx with tie-up advertising appearing the next morning. On subsequent days the plane wrote "Read Murder" and again the advertising followed it up. Skywriting is probably the most talked-about sort of advertising. * * * With interest in religious cults and the history of religion running high, the *Dial Press* has announced "Evangelized America" for next week. Written by Grover C. Lould, college instructor, newspaper proprietor and World War infantry officer, "Evangelized America" is a complete history of American evangelism. At the same time Duncan Aikman's publishers, *Holt*, have announced that his study of strange religious cults, "Hallelujah" has been postponed from this fall to next spring. Gilbert Seldes' "The Stammering Century," *John Day*, is receiving much attention. * * *



The McBride Company, with which the Dodge Publishing Company was recently amalgamated, has treated its Brick House in West Sixteenth Street in New York to a fresh coat of paint.

The initials "K. H. and M. B. H." which sign the volume *Grosset* has published on "100 Riddles and 101 Things To Do," indicate a co-operative effort between the booktrade and journalism, as K. H. is Mrs. Kenneth Horan, the literary editor of the Chicago *Journal of Commerce*, and M. B. H. is Marcella Burns Hahner, the director of the book department of Marshall Field & Company. This is evidence of a new type of literary co-operation and ought to insure not only good product but publicity and display of the product that will make its bright cover welcome. * * *

Lou Rogers has written and illustrated a distinguished animal book which *Harper* is publishing this fall. "The Rise of the Red Alders" concerns a tribe of beavers and their war against the Silver Poplars, a rival tribe. Lou Rogers gathered her material carefully, in lumber camps and roughing it in the woods as a child. She is known as one of the foremost cartoonists of the daily press and her illustrations have much of the cartoonist's humor.

THE Publishers' Weekly

The American Book TRADE JOURNAL

Founded by F. Leypoldt

EDITORS

R. R. BOWKER F. G. MELCHER

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a copy

62 West 45th St., New York City

November 3, 1928

I HOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

On Receiving Some Circulars

TO SEND, or not to send, that is the question. It costs postage— $1\frac{1}{2}$ cents each. It costs a mailing envelope worth two tenths of a cent each. It costs about four tenths of a cent to address. So it costs in all in excess of 2 cents to send out circulars even when the circulars are free.

This calculation came to our mind when we found in our home mail a bookseller's envelope which we opened only to toss away the contents, 5 unrelated book flyers. We tossed those circulars away—and only recaptured them from our waste basket to consider why we had so quickly avoided them.

As we opened that envelope, thru our fingers sifted a folder about dollar books, a leaflet about boys' books, a bright colored postcard about a current novel; an order form postcard of the bookseller, and a leaflet of book news put out by the bookseller.

That bookselling effort irritated us rather than appealed to us. We do not believe it would appeal to the average person. It was too chaotic. This variety of sales efforts in one envelope is not good sales promotion. We believe that the 4-page book news in that envelope would

have been infinitely more effective by itself than combined with any or all of the circulars.

To send, or not to send—we believe in direct-by-mail solicitation to advertise the bookshop and to sell books. But the appeal has to be attractive, organized, serviceable. Otherwise booksellers are in danger not only of spending good money to get no return but even worse of convincing people that as retailers they are as helter-skelter as the contents of this envelope.

Pirating Material For School Use

THE rights of authors seem to be nowhere more vaguely understood than in the schools and colleges. It is in this field that there has been a growing tendency to use without permission or payment a great deal of copyrighted material. The publishers of literary works or textbooks on academic subjects are constantly finding that classes in schools and in colleges are using multigraphed reprints of stories or chapters from books—made without the permission of the author or publisher without paying royalty and sold at a low price to the student. Teachers justify this to themselves by the argument that in the cause of education any literary matter ought to be available, altho in most cases it is not the teachers who take the initiative but those who are in the multigraphing business for profit and will know what they are doing.

As these pirated books are not advertised or distributed in general channels, it is often many months before they come to the attention of the authors of the stolen works or the publishers, and the matter is a difficult one to run down. It is so obviously unfair to creative writing that it is surprising that this practice has grown up in educational institutions, which ought to be especially interested in encouraging literary production in this country, the more so because in the case of the textbooks from which chapters are lifted the authors are themselves teachers. Those who recognize the importance of an ethical standard in this field ought to co-operate with the publishers and the authors of these works in arousing an opinion against the practice.

When the Resale Bill Comes Up Before Congress

ONE of the leading figures in American publishing said the other day that he believed the two most important problems this year were the question of price maintenance and "herd" buying, as when readers rush to buy what others were reading, and there can be no doubt that both of these old problems in the trade are presented in new form in the current season.

Those who realize that the problem of a price integrity has been the leading problem before the booktrade for more than half a century and who have been discouraged when the notable progress made in the first decade of this century has seen recent lapses, are finding encouragement in the fact that in some centers where there had been acute competition in the use of books as bait, this fall, the practice has been somewhat tempered by reason. Further encouragement comes from the fact that the long desired bill on resale problems, which would give to American manufacturers the same privilege of control that exists in other countries, is getting further discussion and apparently even stronger and more general backing. The Federal Trade Commission is to make its report at the opening of the new Congress, and there will be great interest in the result of its investigation. The Subcommittee of the last Congress, which investigated the subject, declared for the principles involved, stating that the legislation will not enable manufacturers or dealers to charge unfair prices but will tend to diminish unfair competition and thus in the end benefit the public and place the smaller manufacturer of trade-marked merchandise more nearly in equality with his larger competitor.

It will be remembered that the bill does not provide for an on sale system, which some publishers have feared might be its purport, and it would not require that the dealers should get in touch with the publishers to have permission to dispose at special sale of damaged stock, discontinued lines and end-of-the-season merchandise.

Senator Capper did much to clarify the whole bill when he introduced the term

"price *integrity*," pointing out that the retail price for any piece of merchandise ought to include its wholesale cost, plus the cost of retail distribution, plus the retailer's profit, and that when merchandise, except for purposes of clearance, was sold without the inclusion of these figures, it was sold on an unbusinesslike basis for the purpose of bringing trade for other merchandise, price integrity had been upset and the public was in reality no gainer, as it must provide in other purchases for the retailer's expenses and the profit on his investments. The bitterness of the booktrade situation has always been that, books being a fixed price merchandise with nationally advertised price levels, they have offered to those who wish to use books as bait a too easy way of catching the attention of customers while they made it up in other departments. Book machinery has suffered from this tremendously, and the Resale Bill H. R. 11, as it was called in the last Congress, would help to straighten out this situation.

Tariff on Fiction

FROM California comes the suggestion that there ought to be a tariff on the writings of foreign authors to protect the American producer. This is outlined in a letter received by Senator Johnson of California and released to the press by him without comment. The proposal outlines the argument that American authors are starving while royalties are being paid to the authors of other countries. It is claimed that "In the United States of America there are some half million or more writers starving to death because they can't market the product of their pen. They have absolutely no protection against the unfair competition of foreign writers. These foreign writers have living expenses much less than those working in this country." It is not a tariff on books which is suggested but on things from which books are made. What next?

*Bookmaking Department
In This Issue—Page 1896*

A Book Club Goes in For Paper Books

THE Book League of America, Samuel L. Craig, president, has issued with November the first number of its *Book League Monthly* which visualizes the program the League is planning to undertake. As previously described in the *Publishers' Weekly*, for a subscription price of \$18 the League sends members a current book reprinted in magazine form and at the same time some standard book of past years in cloth binding. The Board of Editors for the Book League includes Edwin Arlington Robinson, Van Wyck Brooks, Hamilton Holt, Gamaliel Bradford, and Edwin E. Slosson, Frank L. Polk, former member of Wilson's Cabinet and now member of the New York Bar and trustee of the New York Public Library, is advisory editor, and Isaac Don Levine managing editor.

The first selection of new publications is "Zola and His Times" by Matthew Josephson, published in October by the Macaulay Company at \$5. The Macaulay edition is a large octavo of 560 pages with appendices and index. The magazine edition, in format very similar in appearance to the *Yale Quarterly*, has a type page an inch longer and slightly wider than the book and reprints the whole volume exclusive of appendices and index in 341 pages, including a new introduction supplied by Van Wyck Brooks. Besides this, the magazine contains a book reviewing department with contributions by ten reviewers and opens up a department for correspondence on literary subjects. The magazine does not now carry advertising. The publishers are being commended for the distinction of the design of the magazine, the text being 12-point Granjon, one of the most beautiful of book types, the paper is good and the printing has been done by the Haddon Craftsmen.

This program of publishing is so entirely different from other book clubs, and, in fact each book club has differed so greatly from another, that those who are following this development in book distribution will have to make careful notes of the names and programs in order to avoid confusion. The *Publishers' Weekly* is endeavoring to supply information as to the selec-

tions for these various clubs by printing every other week the current announcements of titles.

The announcement of the standard book selected for this month by the League has not been received at this writing.

An Unusual Testimonial

AN event, unique in the publishing business, if not in other lines, was the testimonial banquet tendered to Grace N. Gaige at the Waldorf-Astoria Hotel, October 10th as a token of esteem and good-will, on her retirement as manager of the book department of R. H. Macy & Company. It was tendered by old friends in the book business as a tribute to the years of unfailing kindness and courtesy on her part toward the men with whom she has been in business contact.

Miss Gaige was the sole guest of thirty five men and in spite of the natural embarrassment of such a position, acquitted herself with her usual poise and self possession and responded most feelingly to the many words of affectionate appreciation voiced by the speakers. A beautiful chest of Tiffany silverware was presented with best wishes for her future.

Lippincott to Head Publishers

THE committee on nominations for the National Association of Book Publishers with John Macrae as chairman has brought in its slate for submission to the next annual meeting in January.

For president: Joseph Wharton Lippincott of J. B. Lippincott Co. For vice-presidents: J. W. Hillman of D. Appleton & Co; George L. Wheelock of The Century Co; William Morrow and Alexander Grosset.

For secretary: Henry Hoyns of Harper and Bros.

For treasurer: Herbert S. Baker, of The Baker & Taylor Co.

Mr. Lippincott will succeed Frank C. Dodd who has served for two years as president.

The nominations for directors for the term ending 1932 are: J. W. Hiltman; F. E. Compton, of the F. E. Compton Co.; William Morrow; Martin M. Foss, McGraw Hill Book Co., Inc., C. D. Hammond, of C. S. Hammond & Co.

A Book Club With New Modification

THE newest organization in the field of book clubs is entitled "The Readers' and Authors' League, Inc., " with headquarters at 11 West 42nd Street. Its jury, which it terms "Literary Councilors," includes Richard Burton, literary critic and writer, Irving Bacheller, Jessie B. Rittenhouse, poet and anthologist, and Harrison R. Streeves, Associate Professor of English at Columbia University.

The chief argument to members is that they will be given a 20% discount on new books that they purchase, and these will be delivered postpaid. Members, however, do not have to sign up for a year's selection of books, but take out a \$5 membership in the League, which entitles them to the advantages described plus a free subscription to a \$4.00 magazine. They will receive a *Member's Monthly Bulletin* on the 25th day of the month which will give the names of four notable new books of the current month as selected by the jury, a list of the twenty best sellers, ten fiction and ten non-fiction, as reported by wholesalers, expert opinion as to the ten best articles in magazines and periodicals for the following months. This service, it is claimed, will save the members the necessity of looking over reviews and book counters and supplies an expert direction to a reading program.

The announcement further states that the discount of 20% can be applied to all the books one requires, books for Christmas, birthday and occasional gifts, "this is a distinguishing and saving service of the League." It also states that the discount cannot apply to text, scientific and similar books but will not be limited to the best sellers, but, with the exception noted, to any and all books purchased while a member. The \$5 payment also includes a free subscription to any one of the following magazines: *Review of Reviews*, *Harper's Magazine*, *Current History*, and *Musical Courier*.

It is expected that the membership will be built up by canvas, and one of the instructions to canvassers is as follows:

"Someone may say 'I have more magazines and books now than I can read.' The answer is, 'That is just the reason why

you need the League's service. The League's staff reads for you, and out of the mass tells you of the few present essential and important articles and books. You see, therefore, the service is a great time saver.'

"Stress the saving of money in the buying of books thru the League," is another instruction on the canvasser's booklet. There are many homes that buy not less than \$100 worth of books a year, which means a saving of \$25."

Still another suggestion to the canvasser is, "The weeks immediately before Christmas, commencement days, etc., offer unusual opportunity for obtaining members in the League."

Detective Club Makes First Selection

THE first selection of the Detective Story Club, in New York, is "The Cobra Candlestick" by Elsa Barker, published by the J. H. Sears Co. This is their November selection.

Because of the high quality of the books submitted for the first selection, the Judges were unable to arrive at a unanimous vote. "Murder Mansion" by Herman Landon, Liveright, and "The Slip-Carriage Mystery" by Lynn Brock, Harper, each received a vote for first place.

The first issue of "Secret Orders," the publication sent to members of the Detective Story Club, contains an article on detective stories by S. S. Van Dine, famous detective story writer; special reviews; and comments on books by the Judges, who are Carolyn Wells, Edmund Pearson, Francis Wellman, William J. Flynn, and Bob Davis. In addition, "Secret Orders" has a list of recommended books from among recent publications. This list includes detective stories, mystery stories, spy stories, and non-fiction books in a related field.

IMPORTANT PUBLICATION DATE

WILLIAM J. LOCKE'S new novel, "Joshua's Vision," to be published November 17, was inadvertently reviewed in the New York *Times* Book Review of November 3. The review, which is highly favorable to the book, will doubtless lead to many inquiries for it in advance of publication, and booksellers are urged to hold these orders for the November 17 release date.

English Booktrade News

From Our London Correspondent

The National Book Council

UNDoubtedly, the N. B. C. has made its mark—an indelible mark—upon the popularizing of the book. No one may question that it has actually carried out, in a large measure, its great aim of achieving "a wider distribution of books." The Council is composed of the leaders in publishing, bookselling and the libraries. Only those who sat, week in and week out, during the formation of the Council know the almost insurmountable difficulties that had to be considered before it came into being. We doubt if the work of the N. B. C. would have been so successful if it had not had the good fortune to have so capable an executive secretary as Maurice Marston. It has been a great personal success for him.

Mudies

In the famous Mudies Library there are more than 2,000,000 volumes, and the number grows daily. Can you wonder at it when nearly 14,000 books were published last year? Not so long since a representative of the library said "The demand for the better-written book increases. People won't read the rubbish which once appeared to content them. Since the war drama, music and especially verse have attracted hosts of new students and readers."

A Literary Chef

A new restaurant was recently opened in London, by Francesco Barberi, a chef of fame, who is a literary man and a connoisseur of first editions. Barberi started life as a waiter and came to London many years since. He was at the Savoy Hotel. His tips and wages were invested in books and he eventually opened a bookshop. When war was declared he was proprietor of a shop in Charing Cross Road. The demand for books did not continue, so he founded a new restaurant. It has become the resort of artistic and literary people. Many of his literary treasures are now on view at his restaurant.

Book Borrowing

We have always been interested in the vexed matter of book borrowing, and we were much intrigued the other day in reading in *The Times* the following:

"A higher and more delicate standard is expected from the owners of books than from the owners of garden-rollers. It is churlish to refuse a book which may change the borrower's whole life, when that life might profitably be changed, and it is churlish to refuse one book, or an armful of books, from fat shelves. Those with but one book, and that in their drawing-room, rarely lend it, and are rarely asked for it. Since books must be lent and most of the dodges, the taking of deposits and signing of names, put a chill on social intercourse, it is perhaps best for a man to neglect formalities, to lend freely and to form early in life, such habits as shall ensure that as many entertaining volumes flow into his house as flow out of it. After all, books are meant to be read, not preserved spotlessly behind glass till they are out of date or unwanted or in powder; and it is not good for them to stay too long on the same shelf instead of circulating about the world."

Book borrowers may not be despised, altho we have a right to be suspicious of them! A book borrower may, with a little persuasion, become a book buyer.

Motor Coaches and Books

One effect of the increasing charabanc traffic is a falling off of the sales of the lighter forms of literature favored by holiday-makers for traveling. An absorbing book may be a delightful traveling companion on a long railway journey, but when journeying over the open road in a motor vehicle reading is rendered practically impossible. Then again, most charabanc passengers prefer to view the scenery. However, booksellers and bookstall proprietors do not take a very grave view of this competition at the moment.

Will Tourists Buy Books?

An Answer From the Shadow of Vesuvius

CAPRI is the last place in the world where one would expect to find a bookstore. No one could ever imagine the natives spending money on reading matter. Besides, in the summer season, to quote "*So You're Going to Italy*," "Capri is more like Coney Island and is overrun with picnic crowds of the least endurable sort."

After running the gauntlet of unnumbered vendors of necklaces and mosaic pins and baskets and picture postcards and then taking a funicular which slowly climbs past grove after grove of lemon and olive and fig trees, the tourist finally comes up and out at the top of the world upon an open square. There the unexpected bookshop, the Libreria Arcadia, gleams out at the foot of the church steps—, a successful modern bookstore with distinct charm.

A fellow tourist, who had worked in a bookshop, and I tried to analyze the reasons why aside from location and a cleverly designed little show window, every tourist we saw go into the shop came out with a purchase. In the first place the shop has a stock of some 3000 books. Outstanding titles among the newest books in English, German, French, Italian, Russian, Polish and Dutch are all there, and the proprietor and his wife have the gift of tongues. Books on Capri for all purses and intellects are given a conspicuous place. The bookseller said that Norman Douglas's "*South Wind*" in the *Modern Library* edition, for example, sold with great regularity. The trade in the winter when more tourists from the Continent come to Capri and stay longer than the Americans is better in older books and those somewhat expensive volumes which stress beautiful make-up.

The proprietor, Eugen Behle, has been trained according to the most up-to-date German bookselling methods in a large book store in Palermo. Having made a hobby of old maps, Mr. Behle has built up a side line in them.

A shelf of children's books is necessary to meet the demands for gift books around Christmas; but strange to say, *Pinocchio* is not the favorite purchase but *Struwwelpeter*. The only gift shop features are the beautiful tiles and pottery made in nearby



The Libreria Arcadia at the foot of the church steps in Capri

Salerno. A disagreeable feature here from which American bookshops are free is the commission which couriers claim when they bring purchasers into a shop.

Evidently if a bookseller can combine knowledge of books with charm in display, those tourists who understand these two qualities will gravitate to such an oasis and buy.

The New Trade Directory

THE American Booktrade Directory, 1928" just issued is a reference tool of prime importance alike to publishers, booksellers, and others in contact with the publishing fields. Its various lists are up-to-date and carefully compiled. In addition to the various lists in the last edition, published in 1925, which included the addresses of publishers in the United States, Canada and England, bookshops of every type in "all America" as well as in the Orient, together with review mediums, it now lists for the first time "Subscription Book Concerns" also "Wholesale Dealers in Publishers' Remainders" and a most useful guide to "Former Publishing Companies and their Successors."

The list of booksellers is carefully classified as to specialities so that any particular group can be readily checked up thru identifying symbols.

"The American Booktrade Directory, 1928," is issued from the office of the *Publishers' Weekly*. It is a volume of 380 pages and sells at \$10 a copy.

Notice

BUYERS who have placed orders for the following books are requested to note the postponed dates of publication. Every effort is being made to have them ready for delivery as follows:

The Bookman's Manual, by Bessie Graham, new revised edition, December 1st.

American First Editions. Edited by Merle Johnson, December 15th.

Private Book Collectors, 1928 edition, December 1st.

R. R. BOWKER CO.

Business Note

CATARINA, TEX.—Sarah Jamison has opened a book shop which will be known as Sarah's Book Store.



Doing Good in the Modern Manner

A GENUINE holiday touch on every package . . . every piece of mail . . . Christmas seals . . . aiding the worthiest of causes . . . the stamping out of tuberculosis . . . 125,000 lives saved this year . . . the dread removed from what was once the white plague . . . prevention through education . . . a modern health crusade and a modern way to carry it on.

BUY CHRISTMAS SEALS

The National, State, and Local Tuberculosis Associations of the United States

Periodical Note

Metropolitan Museum Studies, a semi-annual publication of that Institution, has begun its appearance with important and authoritative articles on various special fields of art interest. The first number includes a contribution from W. M. Ivins, Jr. on "Early Florentine Woodcut Books in the Metropolitan Museum" and eight other contributions. The magazine will be in large size, 12½ x 8¾ and the subscription price is \$7 per year for two numbers.

Changes in Price

D. APPLETON & COMPANY

"Our Village" by Joseph C. Lincoln, from \$2.00 to \$2.50. The following titles in the National Municipal League Series:—"The City Manager" by H. A. Toumlin, Jr., from \$2.50 to \$3.00; "Excess Condemnation" by R. E. Cushman, from \$2.50 to \$3.00; "Experts in City Government" by E. A. Fitzpatrick, from \$2.50 to \$3.00; "The Initiative, Referendum & Recall" by W. B. Munro, from \$2.75 to \$3.00; "Municipal Functions" by H. C. James, from \$2.50 to \$3.00.

CHARLES SCRIBNER'S SONS

"Weird Tales" by E. T. W. Hoffman from \$2.50 to \$3.00. Keeler, "Our Northern Autumn," from \$1.75 to \$2.00. Keeler, "The Wayside Flowers of Summer," from \$1.75 to \$2.00. Keeler, "Our Early Wild Flowers," from \$1.75 to \$2.00. Shaler, "Nature and Man in America," from \$1.75 to \$2.00.

Personal Notes

HENRIETTA HERZ, formerly assistant at the New York Public Library, has been appointed librarian for Alfred A. Knopf, Inc.

W. H. ISBISTER, after over forty years of continuous connection with the old Bible house of A. J. Holman Company of Philadelphia, has resigned and will spend some time in travel, which has always been his special hobby. Mr. Isbister began his connection with the book business fifty years ago when he became a list boy for the old New York firm of Charles T. Dillingham, of whom he writes, "Mr. Dillingham was a fine man and his firm was a splendid place to acquire the necessary training for a life work in the book business."

Mr. Isbister has indeed been a long and honored figure in the world of Bibles and religious books and became a partner in the Holman house in 1896 and a managing director after the firm's incorporation. He has outlived the activity of several members of the Holman family, and William K. Holman, the present president of the business, has inscribed in the minutes of the Company the following testimonial:

"An association of cordial relations and duties fulfilled in a manner more than honorable in conscientious performance. The resignation is accepted with great regret and would have been preferred in the form of a year's vacation. If at that time his health and inclination will permit, he is to walk back into his post."

Business Notes

BOSTON, MASS.—The Book Nook of William and Mona Duncan has moved to 103 Charles St.

CLEVELAND, O.—Miriam Bendero has opened The Bookshelf at 10547 Euclid Ave. for current books of all kinds, fine books and a lending library.

KEOKUK, Io.—A bookshop and circulating library has been added to Miss O'Brien's Shop, 405 Main Street, with Mrs. Paul King as manager.

NEW BEDFORD, MASS.—Miss Elizabeth Davidson, formerly with Quarterdeck Library, New Bedford, will manage the Cotton Boll Library, 508 Commercial Street, which has a branch library at Rudman's Pharmacy, Padanaram, Mass.

NEW YORK CITY, N Y.—The Poplar Book Corporation, 98 Park Place, of which Mr. Daucher is the manager, is a general bookstore and has been in business for six months.

NEW YORK CITY, N. Y.—S. B. Frey is opening a book and gift shop with a circulating library at 1377 Boscobel Avenue, Bronx, to be known as The Idle Hour.

PROVIDENCE, R. I.—Alice E. Malcolm has in operation a chain of small circulating libraries, in drug stores, beauty parlors, and private homes in Rhode Island. They are known as Golden Chain Libraries, and the central address is Providence, P.O. Box 351.

ST. PETERSBURG, FLA.—W. H. Kehres will operate the book department of Roulande, St. Petersburg, beginning November first. Mr. Kehres would like to receive publishers announcements at 2112 Lee Road, Cleveland, O., until the Florida department is ready.

SPRINGFIELD, O.—The Peacock Gift Shoppe, High and Spring Street are installing a rental library.

TORRANCE, CALIF.—Mrs. Lyla Garland announces the removal of the Garland Gift Shop and Library from 1335 El Prado, Torrance to 2661 Florence Avenue, Huntington Park, Calif.

WATERLOO, IA.—The Frigate Bookshop, 508 Commercial Street, has opened with Della Frances Northey as manager.

The Weekly Record of New Publications

THIS list aims to be a complete and accurate record of American book publication. Pamphlets will be included only if of special value. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from title page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case word "apply" is used. When not specified the binding is "cloth."

Imprint date or best available date, preferably copyright date in brackets, is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.]

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

Adams, John Quincy

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The author is agricultural director of the Department of Agriculture and Labor, Porto Rico.

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Scheherazade, Carruthers, J. \$1. *Dutton*
School days in Home Town. Isaacs, A. S.
\$1.25 *Jewish Pub'n Soc.*
Scientific world view, The. Wallace, W. K.
\$3. *Macmillan*
Second cabin. Vorse, M. H. \$2. *Liveright*
Selected poems of Edgar Allan Poe. 80c.;
\$1.25 *Macmillan*
Seven black chessmen, The. Huntingdon, J.
\$2. *Holt*
Shuttle-craft book of American hand-weaving,
The. Atwater, M. M. \$6.50 *Macmillan*
Silas Marner. Lee, E. 80c. *Macmillan*
Silver stallion, The. Cabell, J. B. \$6.
McBride
Slaves of the sun. Ossendowski, F. A. \$3.75
Dutton
Some more medical views on birth control.
Haire, N. \$2.50 *Dutton*
Some problems of the modern minister. De
Blois, A. K. \$1.75
S. S. B'd of So. Bapt. Convention
Sonnets and quatrains. Jones, T. S. \$1.
Mosher Press
Spies and spears. Hendricks, W. \$2.
Robert Packard & Co.
Stentor, Ockham, D. \$1. *Dutton*
Stories of hymn tunes. Metcalf, F. J. \$1.50
Abingdon
Story of Gilbert and Sullivan, The. Goldberg,
I. \$6. *Simon & Schuster*
Strange fruit. Bottome, P. \$2.50 *Houghton*
Sung at dawning. Miller, T. \$1.50 *H. Vinal*
Survival. Campbell, E. \$2 *Dial Press*
Swag. Coe, C. F. \$2. *Putnam*
Sword of state, The. Buchan, S. \$4. *Houghton*
Take my advice. Lester, E. 75c. *S. French*
Taoist pearl, A. Quentin, A. P. \$1.75
Macmillan
Teaching American history in the middle
grades of the elementary school. Kelty, M.
G. \$2.40 *Ginn*
Technique of research in education, The.
Crawford, C. C. \$2.50 *Univ. of So. Cal.*
Textbook of general botany, A. Smith, G. M.
\$3.75 *Macmillans*
This book-collecting game. Newton, A. E. \$5
Little, Brown
Tropical crops, The. Barrett, O. W. \$4
Macmillan
Two gentlemen and a lady. Woolcott, A.
\$2.50 *Coward-McCann*
Underground. Farjeon, J. J. \$2 *Dial Press*
United States in the air, The. Patrick, M. M.
\$2.50 *Doubleday, Doran*
Universal knowledge. \$6.25 *Universal Knowledge Found.*
Waste not—want not. Hamlin, S. \$2
Dorrance
Way for a sailor! Wetjen, A. R. \$2.50
Century

What a young man ought to know. Stall, S.
\$1. *Vir Pub. Co.*

What a young woman ought to know. Allen,
M. W. \$1. *Vir Pub. Co.*

When it's cocktail time in Cuba. Woon, B. D.
\$2.50 *Liveright*

White crow, The. Macdonald, P. \$2
Dial Press

Will to work, The. Robbins, C. L. \$1.60
Row, Peterson

Winged horse, The. Auslander, J. \$1.50
Doubleday, Doran

Woman at dusk, A. Stringer, A. J. A. \$2.50
Bobbs-Merrill

The Field of Old and Rare Books and Weekly Book Exchange

Current Rare Book Notes

Frederick M. Hopkins

THE library of Jerome Kern, composer, will be dispersed at the Anderson Galleries this season, as now tentatively arranged for some time in January. The event will be outstanding in the history of American book sales and will probably mark the retirement of Mitchell Kennerley as president of the Anderson Galleries. The sale is expected to be one of the greatest ever held in this country. Mr. Kennerley says "I do not know of a more delightful and valuable private library than that of Mr. Kern. It is what Harry B. Smith has so happily called 'a sentimental Library.' Gabriel Wells, when he heard of the forthcoming sale cabled from London, "Mr. Kern has some of the most remarkable books in any private library in the world. I know because I have sold many of them to him." Dr. A. S. W. Rosenbach compares the Kern library with the "Sentimental Library" of Harry B. Smith, and adds that "it contains a certain number of books and manuscripts which in point of interest and condition cannot be surpassed." Barnet J. Beyer says that Mr. Kern has not specialized in any one period, but has succeeded in gathering together, in fine original state wherever possible, the great books of English and American literature." Harry B. Smith, the collector, writes: "In his own preface to a recent catalog, Mr. Kern refers to me as his 'friend and mentor.' By his success as a collector he has

shown that he needs no mentor, and in the realm of books, I am no friend of his. For how shall a man be a friend to another and yet be tempted to arise and slay him. On not a few occasions, standing in Mr. Kern's book room and hearing him discourse upon a bibliographical pearl of great price, a gem that I have yearned for but could not achieve, I have felt the homicidal impulse. As he bent toward a lower shelf, one blow from yon Folio Shakespeare and the deed were done. Then, being a reader of detective fiction, I knew that some sniping Nemesis would come along and with deadly intuition hunt me down. Another thought stayed by hand: I like his music and there are too few troubadours in this grim world. So I let this man live—live that he might in so few years assemble a collection of books that has done great harm to this generation of bookmen, for it has stimulated two of the Seven Deadly Sins. It is well that Mr. Kern sells his books. In one dazzling array they tempt others to break the ten Commandments; the tenth certainly, and even the eighth. These treasures divided among many collectors may be looked upon with comparative resignation. I can think of no better summary of my thoughts about this collection than a sentence in Luther Livingston's preface to "A Sentimental Library;" "Who cares for books at all can fail to feel the thrill that comes at the sight of these books."

When asked why he had decided to sell his library, Mr. Kern remarked: "As my collection has grown, books have not only fascinated me, they have enslaved me. As rare books became rarer, I battled for them, treasured them, and so became a collector. I never captured a prize, the prize always captured me. In spite of this, it would not have occurred to me to sell my library if my friend, Mitchell Kennerley, had not suggested that within a short time he would give up the active management of the Anderson Galleries. Somehow, I could not think of my books ever being sold by any one else, even after my death, and in a flash I saw an escape from my slavery." It is yet too early to give an outline of the contents of this remarkable library. The catalog is well underway and when it is completed an authoritative description of its great treasures will be possible.

MODERN first editions and private press books, selections from the library of Alfred A. Knopf of this city, with additions, comprising 303 lots, were sold at the Anderson Galleries October 23, realizing \$6,084.50. Many comparatively recent books brought high prices, emphasizing the interest of collectors in modern authors many of whom are now living. John Galsworthy's "The Man of Property" and "A Man of Devon" brought \$390 and \$270 respectively. Other high prices were \$220 for a first edition of Stephen Crane's "The Black Riders and Other Lines," and \$150 for a first edition of "The Red Badge of Courage," by the same author. A first edition of Rudyard Kipling's "Just So Stories for Little Children," went for \$67.50; Lafcadio Hearn's "Stray Leaves from Strange Literature," \$62, and "Some Chinese Ghosts" by the same author, \$85.

THE active demand for autographic material, letters, documents and manuscripts, of literary and historical importance, is resulting in many "finds" in England and America. The latest "find" in this country is a trunk full of documents of Edmond Genet, French diplomat, found in the attic of a house near Albany, according to Meade Minnigerode, author of the volume "Jefferson, Friend of

France," based upon Genet papers found in the same house several years ago. The trunk that has now come to light, has been concealed for decades and has been discovered only as a result of alterations in the house. Among the documents is a series of code dispatches exchanged by French embassies in Europe from 1788 to 1792, a scrap book of clippings from American and British newspapers, and autograph letters of Franklin, John Adams, and others, including data, corroborating that found some years ago, in regard to Genet's theory of the disappearance of the Dauphin, heir of King Louis XVI. Mr. Minnigerode's volume is published by Putnam.

ELFRIDA SAUNDERS has written and The Pegasus Press, of Paris, has printed "English Illumination," the first exhaustive work on this subject, in two volumes, 140 pages of text and 129 carefully selected plates. She begins with the Celtic, Anglo-Saxon and Roman periods and then devotes a special section to the Bestiary manuscripts which are so popular in the history of mediaeval art. Much thoughtful consideration is given to the transition from the Roman to the Gothic style and to the Gothic period itself, to which the author has appended a sound appreciation of the Apocalypses. The chapter on the school of East Anglian illumination covers the period up to the end of the Middle Ages. Very few monuments of mediaeval art have been preserved in England because the Puritan spirit of the Reformation caused the ruthless destruction of both frescoes and sculptures. Fortunately many miniatures remain to reveal the influence of English art upon the art of other countries. The miniatures also show how little English mediaeval art has been appreciated hitherto and how far it is from occupying the high place it merits.

These miniature works of art possess such remarkable delicacy and such great artistic sensibility that they put England in the very first rank among the creative countries of the Middle Ages, and at certain periods she may justly claim pre-eminence. This work by Miss Saunders may be considered the first standard work on a subject of the greatest interest to collectors, libraries and museums.

Bookmaking

A Monthly Department With Directory of Manufacturing Firms

So These Are Dwiggins!

Jacob Pütterschein



the Physical Properties of Books as They are at Present Published," was the title; "Undertaken for the Society of Calligraphers." On an introductory page were the sign and seal of the Secretary of the Society, one W. A. Dwiggins.

The Society of Calligraphers, it appeared, thru a Committee of its members, had been officially looking into the matter of how books were made, and its Committee had returned a report of so surprising a nature that it was deemed unwise to withhold publication of the findings. The Committee had begun its work by an examination of all books published in America since 1910. This examination forced upon the investigators the conclusion that "All Books of the Present Day are Badly Made." The conclusion was unanimous.

Working out from this basic fact in an effort to arrive at the reasons underlying the evil, the Committee had held numerous sittings with men in various branches of

IN December 1919 a pamphlet was published in Boston which is still recalled with some emotion in book publishing circles. "Extracts from an

Investigation into

printing and publishing. The results were transcribed verbatim in the pamphlet. They were of a decidedly unusual and stimulating nature—so much so that one publisher, when he read them, promptly wrote the Society of Calligraphers demanding to know if any of his employees were implicated in its investigation and, if so, who!

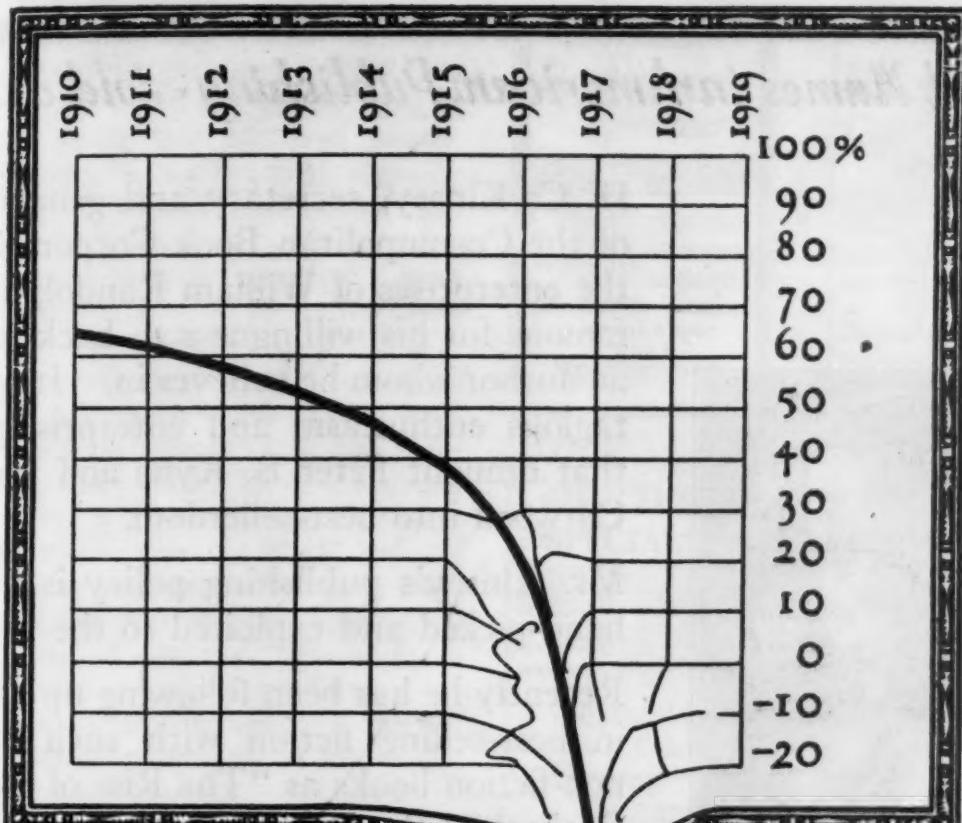
Finally came an abstract of the Committee's recommendations, centering around two questions that arose from the inquiry. Was it within the power of the Society of Calligraphers, of any society, or of Society itself, to restore to the printing of books a standard of good work? The Committee's answer was provisional. Standards of workmanship would obviously have to be rebuilt from the very beginning. Whether this could be done under

the then existing conditions was a matter to be considered in connection with the second and major question: Were books necessary to the present social state?

The finding here was, unanimously and conclusively, No. Influences had been at work for the last 20 years to wean mankind from the use of books. The progress of Society had completed the process. Books as an element vital to our welfare had been eliminated.

But there were still books in existence, and for these the Committee felt concern. "In a period of revolution no condition can be taken for granted as fixed. It is quite

*WE believe this is a Dwiggins year, the year when a distinguished designer seems to have come into his own in trade and public recognition. "Jacob Pütterschein" who has written this article at the request of *The Publishers' Weekly* and who has been a close friend of Mr. Dwiggins for years, apologizes for following so closely on the printing of Paul Hollister's article in "Direct Advertising." The editors, however, believe that one admirably supplements the other and both will be supplemented by the coming of the Dwiggins Exhibit which the American Institute of Graphic Arts is arranging for February.*



A chart showing the percentage of excellence in the physical properties of books published since 1910.

From "The Society of Calligraphers" pamphlet, from the cover of which is taken the archer on the opposite page

within the range of possibility that the public, under compulsion, may turn again to books and reading; and this, the Committee believes, is a contingency the Society should be prepared to meet.

"Should a public demand for books revive, it will be imperative for the Society either to quench it altogether—a project which the Committee has discarded as visionary—or to take it in hand at its inception and give it constructive shape by forcing upon public attention such knowledge of the more elementary points of good taste as shall make impossible the further prostitution of standards."

* * *

The pamphlet was well and truly circulated, was picked up and commented upon by newspapers, was excoriated, condemned, denied by those in the trade—and

then the awful truth began to come out. It was all a fabrication and Dwiggins had done it—written it, printed it, and seen that it reached the proper mark. Followed what-the's and why-the's. What was the big idea, and who had paid for it all, and who were the Society of Calligraphers any way?

And the answer by degrees came back: Dwiggins had—and were. As to the big idea . . .

Well it seemed it was something he had had in mind for some time. He had talked to publishers and found they all said the same thing. And the books were so damned rotten, and it was late in the fall, and there was nothing special to do just then. . . . The plain fact of the matter being that he didn't like the way books were made, could see no valid reason for

Noted Names in American Publishing . . . old and new



H. C. Kinsey

H. C. Kinsey, secretary and general manager of the Cosmopolitan Book Corporation, one of the enterprises of William Randolph Hearst, is famous for his willingness to back to the limit an author whom he believes in. It was his contagious enthusiasm and enterprising methods that brought Peter B. Kyne and James Oliver Curwood into best-sellerdom.

Mr. Kinsey's publishing policy is a small list, hand-picked and exploited to the very limit.

Recently he has been following up his successes in best-selling fiction with such outstanding non-fiction books as "The Rise of the House of Rothschild," and "The Story of Oriental Philosophy."

Mr. Kinsey's brilliant record as a publisher is due largely to the fact that he began as a book-seller's assistant, has never lost sight of the book-seller's problems, and that his career in the book business has been largely concerned with the selling side. He was Sales Manager for Doubleday Page & Company before his present association.

Cosmopolitan books, manufactured by Little & Ives, have come in for an exceptional amount of praise for their handsome format.

J.J. Little & Ives Co.

Complete Book Manufacture
from manuscript to finished book . . . all under one roof
Large or Small Editions

425 - 435 East 24th St.

NEW YORK, N.Y.

November 3, 1928

1899

the prevalent rottenness, said his say about it in his own Dwigginsque fashion, and got a whale of a lot of fun out of doing it. It was the doing that mattered mostly. For Dwiggins gets his fun that way—by doing things. Usually unexpected and unprecedented things.

Once upon a time he installed a hand press and some Caslon type in his home in Hingham. The result was *The Fabulist*, a most surprising periodical, of which three issues have been published to date. You may remember the one that had Dunsany's "East and West" in it—collectors do, for it was a Dunsany first edition—with illustrations done in black and six colors thru the medium of celluloid stencils. The press figured also, later, in a woodcut cycle, of which a "Scheme for a Mountain" was one of the products.

Once upon a time, and again for the fun of it, he made a set of pictures for Wells' "The War of the Worlds." He liked the book and therefore made the pictures. My



2 1/4 x 3 in.

THE
BRIGHT
SHAWL

HERGESHEIMER

THE Sun Dial Library

The model volume designed by Dwiggins for Doubleday, Doran's Sun Dial Library

A Page from "Layout in Advertising" showing how Dwiggins plays with a page

good friend L. B. Siegfried is now the owner of those pictures. When better pictures for "The War of the Worlds" are made, Dwiggins will make them.

Once upon a time he was seized with a fit for making murals. He took this out on the walls of his home. It culminated in a seven-foot-high Mana-Yood-Sushai around and above the fireplace in the front room, enlarged from the Sime drawing for "The Gods of Pegana"—a beautiful thing it was, in soft browns, on a yellow-brown wall—and a rendering in flat colors of the last voyage of Sinbad on the wall of the dining room.

And once upon a time he took to making and flying kites—kites that upset the whole kid population of Hingham—with carriers that traveled up the kite string

under sail power, released the sail at a given point, and disengaged parachutes of colored paper or showers of whirling spirals or Chinese fish eight feet long or whatever else he had happened to think of making. Dwiggins owes the boys of the world a book on kites.

* * *

Right now, and professionally, Dwiggins is making books. And not only making them but writing them. He does a lot of commercial work, too, and redesigns magazines when called upon—the new *Harper's* is a leading instance—but by inclination, choice and preference, it's books. And again he is enjoying himself. He has long been waiting to make books; wanted to make them even before the days of the Society of Calligraphers pamphlet (it isn't entirely impossible that that was really the urge behind the pamphlet); but books weren't being made then, they were simply manufactured. For the Society of Calligraphers pamphlet, be it remembered, was published in 1919, long before the days of American Institute of Graphic Arts "Fifty Books" exhibitions and typographic colophons *à la Knopf*.

His latest production in the book line is "Layout in Advertising," just published by Harper's, which he authored and designed

both. And it is a book. Innumerable advertisements of all kinds have gone thru Dwiggins' hands in the last couple of decades, and out of them he has distilled a text that is the than-which word on the subject of how to lay them out. For Dwiggins can write. You bet he can write.

He wrote this book largely on trains between Hingham and Boston—he commutes on the New Haven, which may account for it—and in his evenings at home. By way of illustrating it, he prepared one doesn't dare to say how many thumbnail and larger sketches, drawings, suggestions. All of it is his own stuff; there isn't a single reproduced advertisement in the whole of the 194-plus-xii-page text. He'll never get enough of it to repay him for his time, of course, but he'll have the satisfaction of seeing it become a classic.

Another book that Dwiggins has put out this year—as designer this time—is "Paraphs" (*Knopf*), a collection of sketches and essays thrown off by my brother, the eminent Dr. Hermann Püterschein, in some of his less preoccupied moments during the past few years. No, a paraph is not, as you might suspect, a contracted paragraph; it's one of those loops or flourishes that Ben Franklin and Queen Elizabeth and



Side-Paper for the Lakeside Press "Poe"

November 3, 1928

1901

people like that used to inscribe with and under their signatures by the way of lending *empressment* to the general effect. One bets that Dwiggins dug up the title, tho Hermann would be quite capable of it. Hermann is honorary president of the Society of Calligraphers.

The "Paraphs" as written conformed to no standard pattern. They were, in fact, extremely miscellaneous, ranging from a "Comment on the System of Design

Called Dynamic Symmetry" (which particularly irritated Hermann) to the "Inconclusive Incident of Mr. Wang;" and Dwiggins gave them a type dress to fit, with the text set thruout in a light, widely leaded, Bodoniesque italic, and neo-Chinese ornamental designs in red at the head of each. There was an all-over pattern of paraphic motif for the cover and another for the slip case. Just to top it off, he wrote an introduction to the book explaining the peculiar condition of Hermann's mind, and then persuaded Hermann to autograph the whole edition of 540 copies—which, as those who know Hermann will testify, was something of an achievement.

Those neo-Chinese designs, by the way,

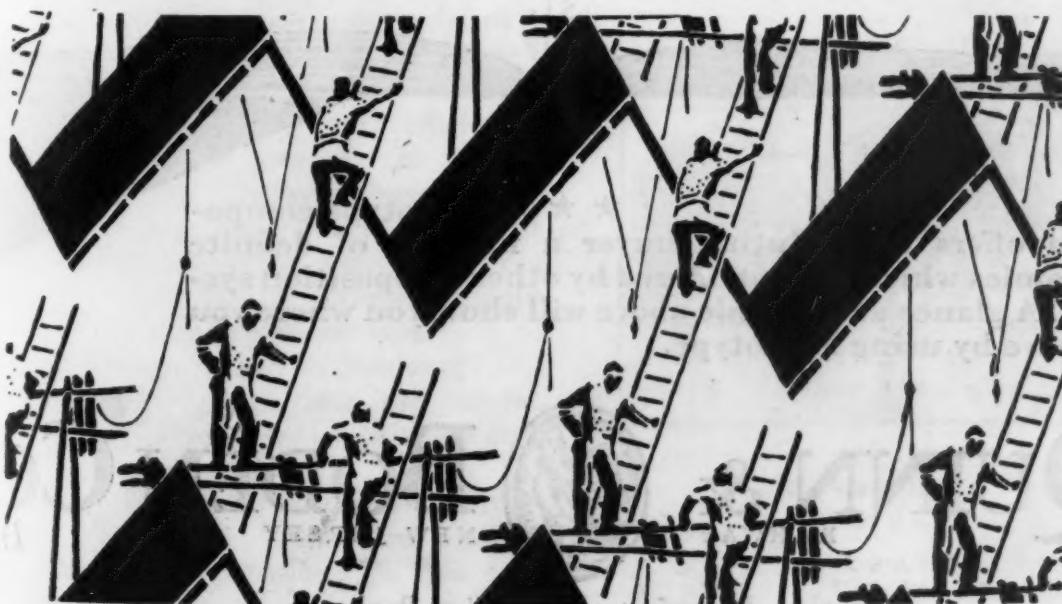


From the "Complete Angler"
printed by Updike for Goodspeed
of Boston

are his latest style-break. Where he got them he doesn't know himself, but a Chinaman, a fourth dimensional geometrician, and some horticultural Burbank who didn't know when to stop seem to have figured in their ancestry. "Modernist" stuff, some people call it; but it isn't. Just Dwiggins's most recent development. When other people take it up you may be sure he will evolve something else.

And yes; there was another Dwiggins book this year: Carl Sandburg's "Good Morning, America" (Harcourt, Brace). Here, if you ask me, was a problem in book design. One hundred and sixty-two assorted poems, written Walt Whitman fashion, any old length and meter, on any old subject in America that happened to come along. How make a volume that would fit?

For the solution Dwiggins went Gothic—damnable newspaper Gothic, tho of the lighter faced variety. He used Gothic type, letter spaced, for the cover, the title-page, and the headings of the poems; set the text in Scotch; put a two-point rule in the running head, with the folio centered above; and made a semi-sort-of—"modern" design



Book cover of "Layout in Advertising." Crimson on vermillion

ADVANTAGES OF MONOTYPE

A SERIES OF ADVERTISEMENTS BY QUINN & BODEN

NO. 4—COMPARATIVE COSTS

IN considering the cost of Monotype composition it should be borne in mind that the buyer of monotype is getting the equivalent of the finest hand work. Monotype is conceded by connoisseurs of typography to combine the advantages of hand composition with the speed, accuracy and convenience of machine work.

POSSIBLY higher . . .

The original composition charge for monotype is only slightly higher than for other machine composition on ordinary work.

CERTAINLY lower . . .

On difficult composition, monotype's flexibility assures a saving even on original composition charges.

In making corrections, monotype effects great economies because its unit is the letter, not the line.

More impressions can be had from monotype as well as from electros made from monotype. The result is lower press costs.

Monotype maintains the high standards of the finest hand-set work, though its cost is far lower.

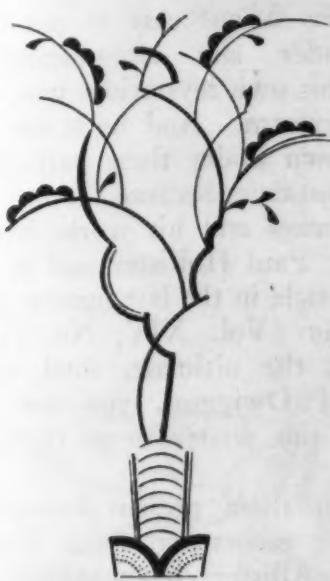
★ ★ ★ Monotype composition offers the printing buyer a number of definite economies which are not offered by other composition systems. A glance at the table above will show you where you can save by using Monotype.

QUINN &
RAHWAY



BODEN CO.
NEW JERSEY
Inc.

Manufacturers of Fine Books



On the left the road comes up the hill out of a pool of mist; on the right it loses itself in the shadow of a wood. On the farther side of the highway a hedge-row, dusty in the moonlight, spreads an irregular border of black from the wood to the fog. Behind the hedgerow slender poplar trees, evenly spaced, rule off the distance with inky lines.

A page from "Paraphs" Published by Knopf. The design is in red

of the sun rising over a typical American city skyline in silhouette for the jacket and title-page (in the limited edition). Consider that book as it came to the designer in manuscript, as raw material to be given appropriate form, and you'll have a proper respect for the finished result—at least you will if you've ever tried your hand at the game yourself. It is new, fresh, of its own time and place, contemporary, with something of the raw-boned, almost gawky angularity about it that one associates with the traditional middle-westerner of the Lincolnian type.

How else would you do Sandburg?

They are all so inevitable and natural, these books of Dwiggins—after he has done them.

Another problem of a somewhat different sort. Doubleday, Doran have a collection of contemporary titles, the Sun Dial Library, which they plan to retail at a dollar the volume. Books to be uniform in

size and binding, easy to read, nice to handle, attractive to look at—in short, better than possible books. Dwiggins is called in consultation.

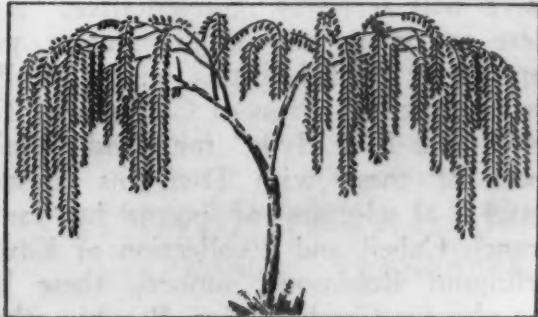
The size and general format determined (perhaps predetermined), the first step is a standard label for the cover and a standard title-page scheme that will accommodate any of the titles, regardless of length. The titles are to be set in Bodoni Bold or else hand-lettered. Next, a Sun Dial mark to identify the series—a design of elliptical shape, composed of a book, numerals for the hours, the signs of the zodiac, and the name of the library—and special double-page end leaves with a sun dial predominant. A standardized design and style of lettering are worked out for the jackets, with space for individual titles, drawings for jackets, blurbs, supplemental type mat-

BALLADES

FROM THE HIDDEN WAY

JAMES BRANCH CABELL

"De balader j'ay beau loiric"

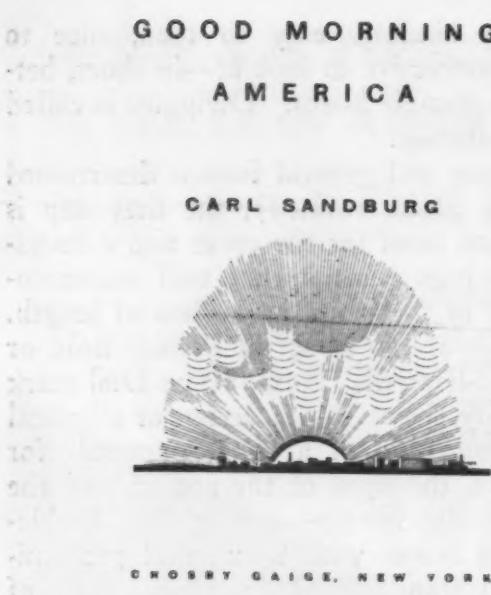


CROSBY GAIGE

NEW YORK

1928

A Dwiggins title-page. The willow tree is in red



*Title page of the limited edition
of "Good Morning America"*

ter, etc., *ad lib*, all to be handled according to the fundamental scheme. And finally, combinations of colors, harmonious and foolproof combinations, ready to the pressman's hand to be used as requisite; differentiating the volumes but unifying the series. On short titles such as "Lord Jim" the title-page goes weak occasionally, as any such attempt at standardization necessarily must, but the scheme does the trick, and admirably. Hergesheimer's "The Bright Shawl" was the Adam and Eve of the series, the sample volume that Dwiggins first worked out.

One could go back to the Cutler-Pepper "Modern Color" (*Harvard*, 1923) and then come down the line thru a constantly growing assortment of Dwiggins-designed books, but space prevents. The above will serve as representative. And there are books now in preparation, perhaps to be published this winter: a Poe for the Lakeside Press of Chicago; a "Dr. Jekyll and Mr. Hyde" for Crosby Gaige (both of these with Dwiggins illustrations); a selection of poems by James Branch Cabell and a collection of Edwin Arlington Robinson's sonnets, these last two also for Crosby Gaige. Possibly others also that this writer wots not of, and still others beyond—for the publishers are waking up to Dwiggins. One thinks of titles and hopes!

* * *

And now, if the editor permits, a post-

scriptional confession.

Dwiggins is not easy to put down on paper under any circumstances. He moves in his own mysterious way, his wonders to perform. And he is the less easy to put down under these particular present circumstances because the last word on him, his ways and his works has already been said. Paul Hollister said it. He said it in an article in the last number of *Direct Advertising* (Vol. XIV, No. 3), and if you want the ultimate, final, conclusive picture of Dwiggins, you are earnestly urged by this writer to go there and get it.

Thruout these present maunderings I have been eschewing Paul Hollister as Ward McAllister eschewed the oyster. I have sat helpless and inarticulate before the typewriter for three blithering nights in succession eschewing Paul Hollister. With these results, completed at 2.40 o'clock of a starry morning.

If you think Paul Hollister is easy to eschew, try and do it!

MODERN COLOR

BY

CARL GORDON CUTLER

AND

STEPHEN C. PEPPER



CAMBRIDGE

HARVARD UNIVERSITY PRESS

LONDON: HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS

1923

*Mr. Dwiggins' work on "Modern Color"
resulted in its winning place in the Fifty
Books of 1924 Exhibit*

November 3, 1928

1905

Flimsy text-books reflect on the publisher!



Text books that are made right will stand the test. At the same time, text-book publishers require extremely low manufacturing costs, unquestionable quality, strict adherence to specifications, volume production, ample storage and shipping service.

You will find all of these facilities available at Kingsport.

From Forest to Finished



Book

The Test of a School Book

KINGSPORT PRESS
KINGSPORT, TENNESSEE

Sales Agencies

NEW YORK
578 Madison Avenue

CHICAGO
2114 Tribune Tower Bldg.

Preferred for the excellence of their Quality

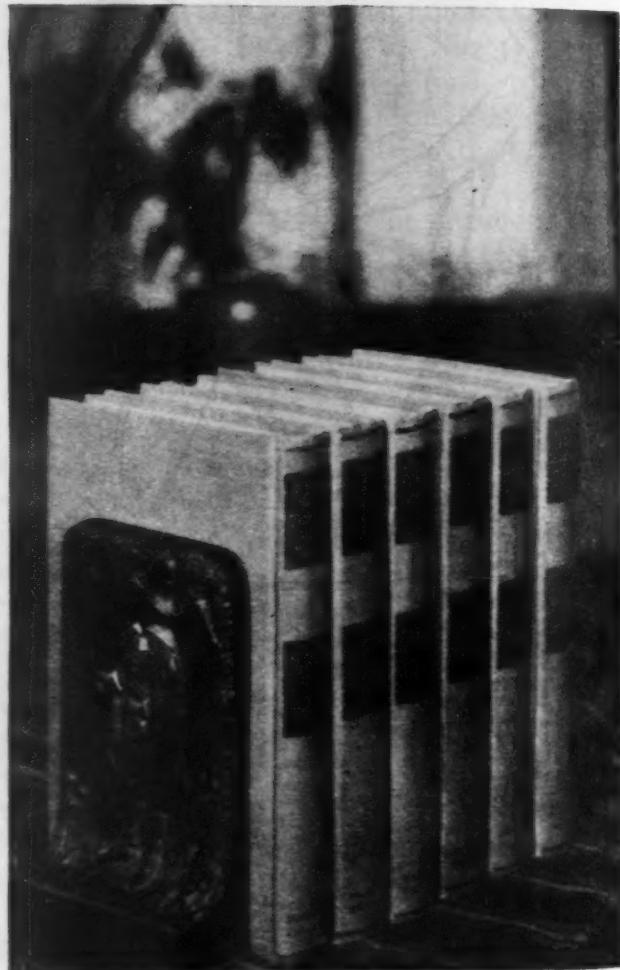
So thoroughly has the Conkey organization mastered the art of fine bookmaking that this ability is apparent in *every* Conkey-printed book. Conkey printers and binders, long skilled in their trades, have the most modern, capable, and efficient machinery at their command.

The Conkey Winged Horse imprint is a mark of distinction in some of the world's finest literary pieces. It is inevitable that Conkey-printed books enjoy profitable sales. The facilities of the immense Conkey plant are available for the complete production of your book.

W. B. CONKEY COMPANY

*Printers, Binders and
Book Manufacturers*

HAMMOND, INDIANA
CHICAGO and NEW YORK



*The Mark of
Good Book-
making Since
1877*

CONKEY-MADE BOOKS

Check-List of Bruce Rogers' Books

WHEN the Harvard University Press published in 1925 Frederic Warde's volume on "Bruce Rogers: Designer of Books," the availability of a check list of Rogers items seemed to sharpen the already keen interest of collectors in every item which bore the impress of this master craftsman.

With every passing season the interest rises and the competition of buyers for new items and old becomes more intense.

The years since 1925 have been busy ones for Mr. Rogers and there has been a real need of a check-list that would supply booksellers and collectors with supple-

mental data. Such a list has been prepared for the *Publishers' Weekly* by Alice Lerch, who can speak as an authority on typography and also as a close follower of everything that is produced by Bruce Rogers.

The list picks up the Rogers books where Mr. Ward left off in the middle of 1925 and brings the list down to this fall's books. Exact details are given except on the matter of types' names. A few of these could not be named with assurance without consultation with Mr. Rogers who is in Europe and so Miss Lerch has decided to omit this detail on all.

AT THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE MOUNT VERNON, N. Y.

ALLEN, HERVEY. "Christmas Epithalmium." *New York*, 1925.

8 leaves, verso blank. 12mo. 325 copies. Van Gelder paper. Boards.

Previously printed in 1923, 20 copies.

ARLEN, MICHAEL. "The Acting Version of The Green Hat." *New York: Doran*, 1925.

108 pages. 8vo. 175 copies for sale. Special handmade, green-tinted paper. Boards.

CONRAD, JOSEPH. "Letters. Joseph Conrad to Richard Curle." Edited with an introduction and notes by R. C. *New York: Crosby Gaige*, 1928.

104 leaves, front. (port.) 8 vo. 850 copies; Hadrian rag paper. 9 copies on green paper. Boards, linen back.

CONRAD, JOSEPH. "The Sisters." With an introduction by Ford Madox Ford. *New York: Crosby Gaige*, 1928.

2 p. 1., 69 (1) p., 1 leaf 8 vo. 926 copies on handmade paper; 9 copies on green paper. Glaslan paper. Boards.

DRINKWATER, JOHN. "Persephone." [New York, 1926.]

8 leaves, illus. 4to. 550 copies. San Marco paper. Cloth.

"Fifty Romance Lyric Poems." Now Collected and Translated by Richard Aldington. *New York: Crosby Gaige*, 1928.

xxiv, 240 p. 12 mo. 900 copies; 9 copies on green paper. B. R. rag paper. Cloth.

GAINES, CHARLES KELSEY. "Echoes of Many Moods." [Mount Vernon:] Privately Printed, 1920.

6 p. l., 120 p., 1 leaf. 8 vo. 100 copies on Navarre paper; 500 copies on Louvian Bookpaper. Boards, cloth back.

KENYON, SIR FREDERICK GEORGE. "Ancient Books and Modern Discoveries." Chicago: The Caxton Club, 1927.

5 p. l., 83 (1) u., 1 leaf. 30pl. folio. 350 copies. Kelmscott Hammer and Anvil paper. Boards.

KIPLING, RUDYARD. "On Dry-Cow Fishing as a Fine Art." Cleveland: The Rowfant Club, 1926.

3 p. l., 12 p., 1 leaf. 12mo. 176 copies. Dutch paper. Boards.

1908

The Publishers' Weekly

HOLLISTON

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CANADIAN AGENT
The Wilson-Monroe Co., Ltd., Toronto, Canada.

November 3, 1928

1909

MOORE, GEORGE. "Peronnik the Fool." [Mount Vernon:] 1926.

3 p. l., 68 p., 1 leaf. 8vo. 785 copies. B. R. rag paper. Boards.

MOORE, THOMAS STURGE. "Roderigo of Bivar." New York, 1925. 51 p., 1 leaf. 8vo.

500 copies; 25 copies on hand-made paper, signed. B. R. rag paper. Boards.

PENNELL, JOSEPH. "The Glory of New York." With an Introduction by Elizabeth Robins Pennell. New York, 1926.

10 leaves, 24 colored plates, 1 leaf. folio. 355 copies. Smithsonian paper. Cloth.

The Psalms of David in Metre According to the Version Approved by the Church of Scotland. With an Introduction by William Allan Neilson. Cambridge: Washburn & Thomas, 1928.

2 p. l., 28 f., 1 leaf. 8 folio 250 copies. Kelmscott paper. Boards.

PUTNAM, ELIZABETH (LOWELL.) XXVIII Sonnets. New York, 1925.

2 p. l., 28 f., 1 leaf. 8 folio. 250 copies. Kelmscott paper. Boards.

SARGENT, GEORGE HENRY. "Amy Lowell. A Mosaic." New York, 1926.

3 p. l., 28 (2) p. 8vo. 450 copies. Navarre all rag paper. Boards.

[SASSOON, SIEGFRED]. "The Heart's Journey." New York: Crosby Gaige; London: William Heinemann, Ltd., 1927.

3 p. l., 28 p., 1 leaf. 8vo. 590 copies on rag paper; 9 copies on green hand-made paper. Boards.

SAUNDERS, RICHARD WEST. "Skallagrim (Grim the Bald)." An Operetta in Three Acts. [New York:] Privately Printed., 1925.

5 p. l., 53 (1) p. illus. (music) 8vo. 500 copies. B. R. rag paper. Boards.

STEVENSON, ROBERT LOUIS. "Monmouth, A Tragedy." With an Introduction and some Notes by Charles Vale. New York, 1928.

2 p. l., xi (1) p., 2 leaves, 75 (1) p., 2 leaves. 8vo. 250 copies. Arches paper. Boards, cloth back.

SYMONS, ARTHUR. "Studies on Modern Painters." New York, 1925.

3 p. l., 88 p., 1 leaf. 8vo. 600 copies on antique wove paper; 85 copies on Kelmscott hand-made paper. Boards, cloth back.

TORY, GEOFFROY. "Champ Fleury." By Geoffroy Tory. Translated into English and annotated by George B. Ives. New York: The Grolier Club, 1927.

3 p. l., xxiii, 208 p., 1 leaf. diagrs., illus. folio. 390 copies on antique wove rag paper; 7 copies on larger hand-made paper. Boards.

WELLS, GABRIEL. "Life Eternal." [New York, 1925]

2 leaves. 4to. Canson & Montgolfier paper. Unbound.

[WELLS, GABRIEL]. "Life Temporal." [New York, 1926]

2 leaves. 4to. Rives paper. Unbound.

WOLFE, HUMBERT. "The Silver Cat and Other Poems." [New York: The Bowling Green Press; London: Ernest Benn, Ltd., 1928]

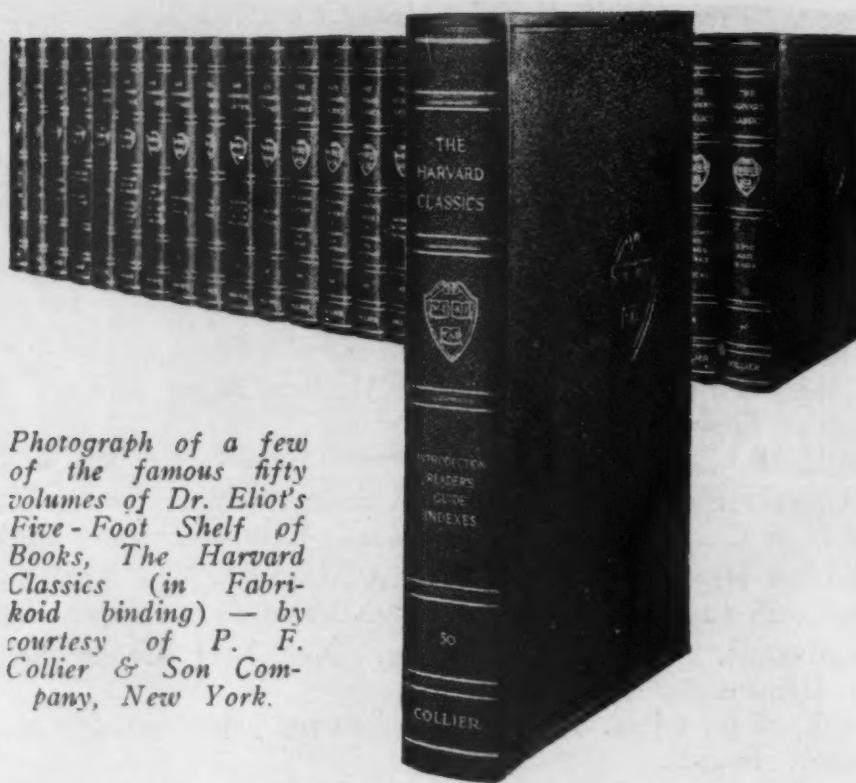
16 leaves. 8vo. 780 copies. Strathmore artlaid paper. Boards.

AT THE HARVARD UNIVERSITY PRESS. CAMBRIDGE, MASS.

[EINHARD]. "The History of the Translation of the Blessed Martyrs of Christ, Marcellinus and Peter." The English Version by Barrett Wendell. Cambridge, 1926.

4 preliminary leaf 3-114 (1) p. 8vo. 500 copies. B. R. rag paper. Cloth.

Late News Of The Excursion and Ravages Of The King's Troops on the nineteenth of April, 1775. As set forth in the narratives of Lieut. William Sutherland of His Majesty's 38th Regiment of Foot and of Richard Pope of the 47th Regiment. Massachusetts-Bay, Cambridge: Printed by the Press at Harvard College for the Club of Odd Volumes, 1927.



Photograph of a few of the famous fifty volumes of Dr. Eliot's Five-Foot Shelf of Books, The Harvard Classics (in Fabrikoid binding) — by courtesy of P. F. Collier & Son Company, New York.

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2 p. l., 32 p., 1 leaf. front., 2 facsimiles. 8vo. 163 copies. Glaslan hand-made paper. Boards, cloth back.

LIVINGSTON, FLORA V. M. "Bibliography of the Works of Rudyard Kipling." New York: E. H. Wells and Company, 1927.

xviii, 523 p., 1 leaf., facsimiles. 8vo. 750 copies; 55 copies on large paper. B. R. rag paper. Cloth.

MICHIGAN UNIVERSITY. "William L. Clements Library of American History." The Passports Printed by Benjamin Franklin at his Passy Press. *Ann Arbor*: The William L. Clements Library, 1925.

1 p. l., 10 p., 1 leaf. 3 facsimiles. folio. 505 copies. Arches paper. Boards.

FRANKLIN, BENJAMIN. "Benjamin Franklin's Proposals for the Education of Youth in Pennsylvania, 1749. *Ann Arbor*: The William L. Clements Library, 1927.

viii p., 3 l., 5-35 (1) p. 4vo. 300 copies. Vidalon papers. Boards, cloth back.

John Barnard and his Associates. *Cambridge*, 1927.

34 p., 1 leaf. 8vo. 160 copies. Special hand-made, green tinted paper. Boards.

TINKER, CHAUNCEY BREWSTER AND F. A. POTTLE. "A New Portrait of James Boswell." *Cambridge*, 1927.

4 p. l., 17 p., 10 leaves, colored front (port.), 8 ports., 1 plate. 4vo. 425 copies. Hand Made paper. Boards, cloth back.

TINKER, CHAUNCEY BREWSTER. "The Wedgwood Medallion of Samuel Johnson." A Study In Iconography. *Cambridge*, 1926.

3 p. l., 16 (1) p., 8 leaves, 8 plates. 4vo. 385 copies. Special hand made, green tinted paper. Boards.

WARDE, FREDERIC. "Bruce Rogers, Designer of Books." With a list of books printed under Mr. Roger's Supervision. *Cambridge*, 1925.

3 p. l., 74 p., 2 leaves, 15 leaves (illus.) 8vo. Regular edition. Aldus laid paper. Cloth.

3 p. l., 77 (1) p., 20 leaves (illus.) 8vo. Limited edition, with autograph in place of the printed name, first words of title. 210 copies. Hand-made paper. Boards.

THE PYNSON PRINTERS. NEW YORK

ROGERS, BRUCE. "Portraits of Washington." Illustrated with elegant engravings on steel. With an introductory note by Bruce Rogers. [New York, 1927]

Cover-title, 1 leaf, 2 plates (incl. 12 ports.) obl. 48 folio. Limited edition, not for sale. Boards.

THE HARBOR PRESS, NEW YORK

ROGERS, BRUCE. Presbyterian Volume to Members of the Double Crown Club, of London. [New York, May, 1926]

1 leaf, c. 16 p. of illus. taken from the specimens in the back of Warde's "Bruce Rogers." 8vo. 60 copies. Maidstone hand-made paper.

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Typography of Printed Surfaces

Joseph Graham

THE faculty of the mind by which we are able to distinguish beauty and to prefer a symmetrical to an unsymmetrical object is termed "taste." Proportion has always been of the first importance to the architect and engineer, for without it they would be unable to secure the desired result. William Morris believed that a book must be "architectural in its build to be beautiful."

There are certain forms which are more pleasing to the eye than others. The rectangle, or oblong, is one of these. The form of the rectangle, since it possesses both unity and diversity, is more symmetrical than the square and, consequently, has a more attractive appearance to the eye, increasing its attention value. Books are of this shape. While the form of the rectangle has its value, it is the proportion of its sides that gives to it that higher form of art which pleases. There is a certain proportion, known as the "Golden Cut," which was at one time generally recognized as the most pleasing rectangular form. The proportion of the "Golden Cut" is 1:1.618, (usually taken as 1.6). But it has since been empirically established that, perhaps, a better proportion is one where the ratio of the sides is as 1:1.666 (1.67).

As it is not always possible, or even advisable, to use book page sizes, of the best proportions it is requisite that the text should be in proportion to whatever size book page is employed.

This is really more important than the selection of a well proportioned size for the book page. The text placed upon a page will appear better to the eye and more attractive generally, if it is harmonious, or even proportional, to the page upon which it is placed, than if it were located upon the page in a haphazard way, with no attempt to proportion its size to it.

An examination and measurement of over a thousand books of all descriptions, in fact of nearly every class of work available in the New York Public Library,

shows that, while great attention has been paid, in many instances, to producing beautiful color and art work, elaborate designs and attractive illustrations, excellently printed on fine paper, very little attention, on the whole, has been devoted to the correct arrangement of the text upon the page.

The principles of page layout, the size and proportions of the type page and margins, formulated during the early days of the craft seem to have been lost sight of, but as a general rule, would hold good today. The printer of fine books is often prone to make the margins excessive, thus narrowing the width and depth of the type page in an undue and unsightly degree, causing the text to appear insignificant in the mass of white.

I have for a number of years been interested in the subject of producing a type page which will harmonize with the leaf on which it is placed. In order to accomplish this task, I have sought for a definition of an harmonious type page and have found very few writers who have touched upon the subject.

According to Parsons (F. A. Parsons, "The Principles of Advertising Arrangement," 1912, Chap. I. p. 22) to obtain the best artistic results, the type page and the marginal spaces around it should be equal in size.

In a book entitled "Typography" 1923, p. 33, 34, published by the "Pelican Press," of London, the statement is made that "the total proportion of printed surface to margins should be about 1 to 1, for a fine book, tho it may be 1 $\frac{1}{4}$ to 1 for a less pretentious tho still sound work."

John Southward (in "Modern Printing," 1921, Vol. I Chap. 38, p. 220-223), says "In a moderately open page, the leaf should be twice as much as the text or printed matter, including the headline."

George French (in "Printing in Relation to Graphic Art," 1903, p. 43-50) states that "the size and shape of the book must determine the exact dimensions of the

page and the margins," which while true, is not very helpful.

From these authorities we obtain the definition of an harmonious type page as one "whose area is equal to one-half the area of the book page, or in other words, equal to the area of the white marginal spaces surrounding it." There is one thing, however, that all of the authors have lost sight of, if we except William Morris, and that is the type page should be proportional to the leaf on which it is placed. As William Morris states "it is not the width of the margin that makes the book attractive, but the proportional width." The correct area alone, will not give us an harmonious type page.

The question then becomes one of proportion and the definition of an harmonious type page would be "One whose area is equal to one-half the area of the book page, or equal to the area of the white marginal spaces surrounding it, and whose sides are proportional to the sides of the book page."

Each book page has one harmonious type page, and only one, but it may have numerous proportional type pages, and others which are not proportional.

While in fine books, the harmonious type page is the ideal page to use, in catalogs and other types of printed matter a larger amount of printing surface is generally demanded. In cases of this kind, the text page may still be kept proportional to the book page, but increased in size. By this method it will be possible to make the ordinary "trade edition" of a book typographically attractive and interesting, without increasing the cost of composition.

The question of the location of the text on the leaf, is entirely distinct from the determination of the correct size for the type page. There does not seem to be any consensus of opinion in regard to the size of the various margins, except that the front margin should be twice the size of the back margin. Writers on the subject of margins while generally agreed as to comparative sizes, have different methods and formulas for arriving at correct marginal spaces, which, according to D. B. Updike, are not infallible in their results.

According to William Morris "the readability of a book is dependent almost entirely upon how the text is located on

the page, that is upon the marginal spacing and not upon the face of the type."

The correct location of the text upon the page is determined by the Optical Center. The eye is very easily deceived, especially in regard to vertical distances, so that when the text is placed on the mathematical center of the leaf, it does not give the impression of the equal division sought, as the upper half appears longer than the lower part. A center to satisfy the eye has to be higher than the true center. Consequently, in order to gain the impression of stability, the lower half should be made slightly larger than the upper half. By this means some sort of balance, or equivalence is obtained for the figure. In order to obtain this balance, the mathematical, or real center, is not employed, but a point is selected, apparently at but a little above the real center, which is known as the optical center. By centering the text on the optical center, the correct tail and head margins are obtained. Then the front margin should always be made approximately twice the width of the back margin. The text arranged in this way will meet all the requirements laid down by writers on the subject, and will compare favorably with the work of the best in the printing craft.

In the examples given the area of the type pages are approximately $\frac{1}{2}$ the area of the book pages and the sides are proportional to the sides of the book pages, being in the same ratio.

Example I. Size for Harmonious Type Page

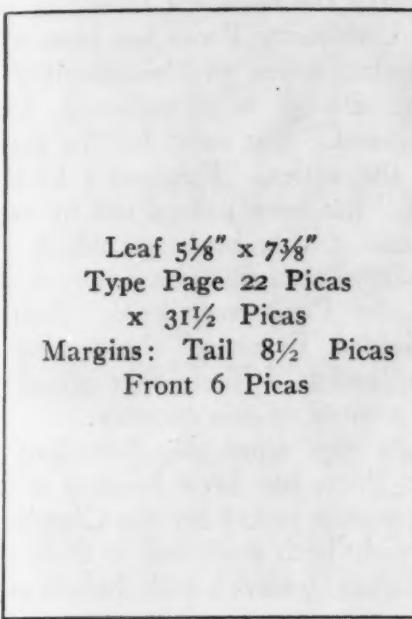
LEAF	$5\frac{1}{8}'' \times 7\frac{3}{8}''$
TYPE PAGE	22 Picas x $31\frac{1}{2}$ Picas
MARGINS:	Tail $8\frac{1}{2}$ Picas
	Front 6 Picas

Three Proportional Type Pages can be employed with the same size leaf:

- (a) 23 Picas x 33 Picas; Tail Margin $7\frac{1}{2}$ Picas; Front Margin 5 Picas.
- (b) 24 Picas x $34\frac{1}{2}$ Picas; Tail Margin 7 Picas; Front Margin $4\frac{1}{2}$ Picas.
- (c) 25 Picas x 36 Picas; Tail Margin 6 Picas; Front Margin 4 Picas.

Example II. Size for Harmonious Type Page

LEAF	$5\frac{1}{2}'' \times 8''$
TYPE PAGE	23 Picas x $33\frac{1}{2}$ Picas
MARGINS:	Tail $9\frac{1}{2}$ Picas
	Front $6\frac{1}{2}$ Picas



Three Proportional Type Pages can be employed with the same size leaf:

- (a) 23 Picas x 33 Picas;
Tail Margin $7\frac{1}{2}$ Picas;
Front Margin 5 Picas
- (b) 24 Picas x $34\frac{1}{2}$ Picas;
Tail Margin 7 Picas;
Front Margin $4\frac{1}{2}$ Picas
- (c) 25 Picas x 36 Picas;
Tail Margin 6 Picas;
Front Margin 4 Picas

Example of an Harmonious Type Page (Reduced)

Four Proportional Type Pages can be employed with same size leaf:

- (a) 24 Picas x 35 Picas; Tail Margin $8\frac{1}{2}$ Picas; Front Margin 6 Picas.
- (b) 25 Picas x $36\frac{1}{2}$ Picas; Tail Margin 8 Picas; Front Margin $5\frac{1}{2}$ Picas.
- (c) 26 Picas x $37\frac{1}{2}$ Picas; Tail Margin $7\frac{1}{2}$ Picas; Front Margin $4\frac{1}{2}$ Picas.
- (d) 27 Picas x $39\frac{1}{2}$ Picas; Tail Margin $6\frac{1}{2}$ Picas; Front Margin 4 Picas.

Example III. Size for Harmonious Type Page

LEAF $5\frac{3}{4}$ " x $8\frac{1}{2}$ "
TYPE PAGE 25 Picas x 37 Picas
MARGINS: Tail $9\frac{1}{2}$ Picas
Front $6\frac{1}{2}$ Picas

Four Proportional Type Pages can be employed with the same size leaf:

- (a) 26 Picas x $38\frac{1}{2}$ Picas; Tail Margin $8\frac{1}{2}$ Picas; Front Margin $5\frac{1}{2}$ Picas.
- (b) 27 Picas x 40 Picas; Tail Margin 8 Picas; Front Margin 5 Picas.
- (c) 28 Picas x $41\frac{1}{2}$ Picas; Tail Margin 7 Picas; Front Margin $4\frac{1}{2}$ Picas.
- (d) 29 Picas x 43 Picas; Tail Margin $6\frac{1}{2}$ Picas; Front Margin $3\frac{1}{2}$ Picas.

The measurements given are based on a book page after trimming. No allowance is made for paper which is concealed in binding.

In making calculations for the size of the type page, where a running head is employed, if the running head is long and extends across the width of the type page, it should be considered a part of the text. Where the running head is short, or where the folio number is only employed at top or bottom, the general practice is to run them marginal.

Books are generally printed on stock size paper. One of the common stock sizes is an untrimmed page size $5\frac{1}{8}$ " wide by $7\frac{3}{8}$ " high. These books are trimmed at the top and bottom only, so that the trim size is $5\frac{1}{8}$ " x $7\frac{3}{8}$ ". Other common stock sizes are $5\frac{1}{2}$ " wide by 8" high, allowing for trim; $5\frac{3}{4}$ " wide x $8\frac{1}{2}$ " high, trimmed; and $6\frac{1}{4}$ " wide by $9\frac{1}{4}$ " high, as trimmed.

These are the 4 sizes most commonly used in book making and are held quite closely to, for the reason that the paper can be purchased in these sizes without any trouble, while variations from these sizes is something of a problem as the paper has to be made to order.

For a 12 mo. book, that is the size $5\frac{1}{8}$ " x $7\frac{3}{8}$ ", and which is most commonly used, the type page is generally made 22 picas wide x 6" (36 Picas) high. This size type page will be out of proportion with the book page. The width is correct, but a 22 Pica width of type page calls for a $5\frac{1}{4}$ " (31½ Picas) depth; and if the type page is made 6" deep (36 Picas) it should have a width of 25 Picas, to be proportional.

In laying out type pages for books there are two fundamentals upon which the whole structure rests:

- (a) Proportion of Type Page to Book Page.
- (b) The harmonious relation of type in relation to type page.

Any printed surface consists not in the choice and arrangement of type so much as in the arrangement of spacing.

Unless the printed surface is spaced correctly, the effect will be spoiled, no matter how attractive the typography otherwise may be. The question then becomes not one of typography, or the arrangement of type, but of topography, the arrangement of spacing. Nor is it a question of what type face to use, but the manner in which you use the type face selected. The process of reading is assisted by a uniform spacing of letters, words, lines and sections. Correct spacing will give the desired tone to the printed surface which can be obtained in no other way. Finally, the spacing should be so arranged as to bring out the best that is in the type face, whether for beauty, legibility, or emphasis.

De Vinne Anniversary

THE hundredth anniversary of the birth of Theodore L. De Vinne which comes this year will be observed at the Grolier Club by a special exhibit in his honor which will open in November.

"Little Arthur" on Exhibit

LITTLE ARTHUR," a fifteenth century manuscript, valued at \$60,000, the gift of Edward S. Harkness to the New York Public Library, has been placed on exhibition by that institution. This manuscript is in French text, with 37 colored illustrations in miniature.

"World Classic" Bound Here

THO the *World Classics* of the Oxford University Press has been a deservedly popular series in this country the books have always been imported, bound, from England. But now, for the first time, one of the series, "Palgrave's Golden Treasury," has been turned out by the Plimpton Press. Other books on which a large sale is anticipated in this country will be bound by the Press over here. And while the "Golden Treasury" sheets were printed in England it is likely that certain titles may be printed in this country.

At this time the American branch of the Press has been holding a competition for a new jacket for the Classics which has already been described in these pages. The winning jacket will be awarded \$250.

Important Typographic Combination

CURRIER & HARFORD, Ltd., one of the well-known New York firms in the field of typography, has moved to the Master Printers' Building and formed a working combination with Frost Bros., typographers, thus extending their printing service. Everett R. Currier, designer, began his work twenty-five years ago at the Riverside Press when Bruce Rogers was in charge, and was later connected with the Curtis Publishing Co.

Typographic Document

ANOTHER document in typographical history preserved thru the initiative of Douglas C. McMurtrie is "A Project for Printing in Bermuda, 1772," which Mr. McMurtrie, has privately printed at 6200 Kenwood Avenue, Chicago.

Pleiad Press Book Here

HARPER & BROTHERS are publishing in this country a new book of the Pleiad Press entitled "The Life and Death of the Admirable Crichton" by Sir Thomas Urquhart. The book has been printed in Paris under the typographical direction of Frederic Warde, and 500 copies are for sale. The type used was cast from the matrices which were struck with the original punches cut by John Baskerville.

November 3, 1928

1917

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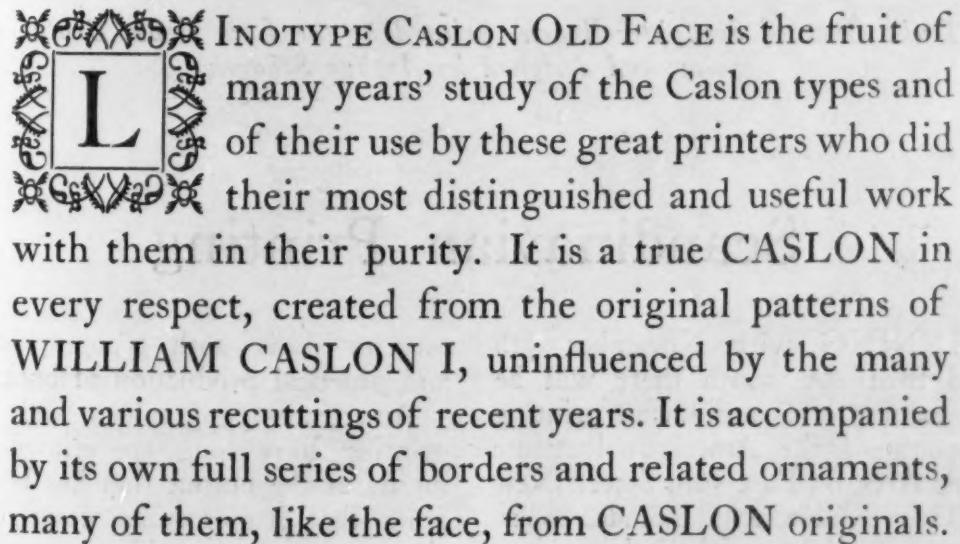
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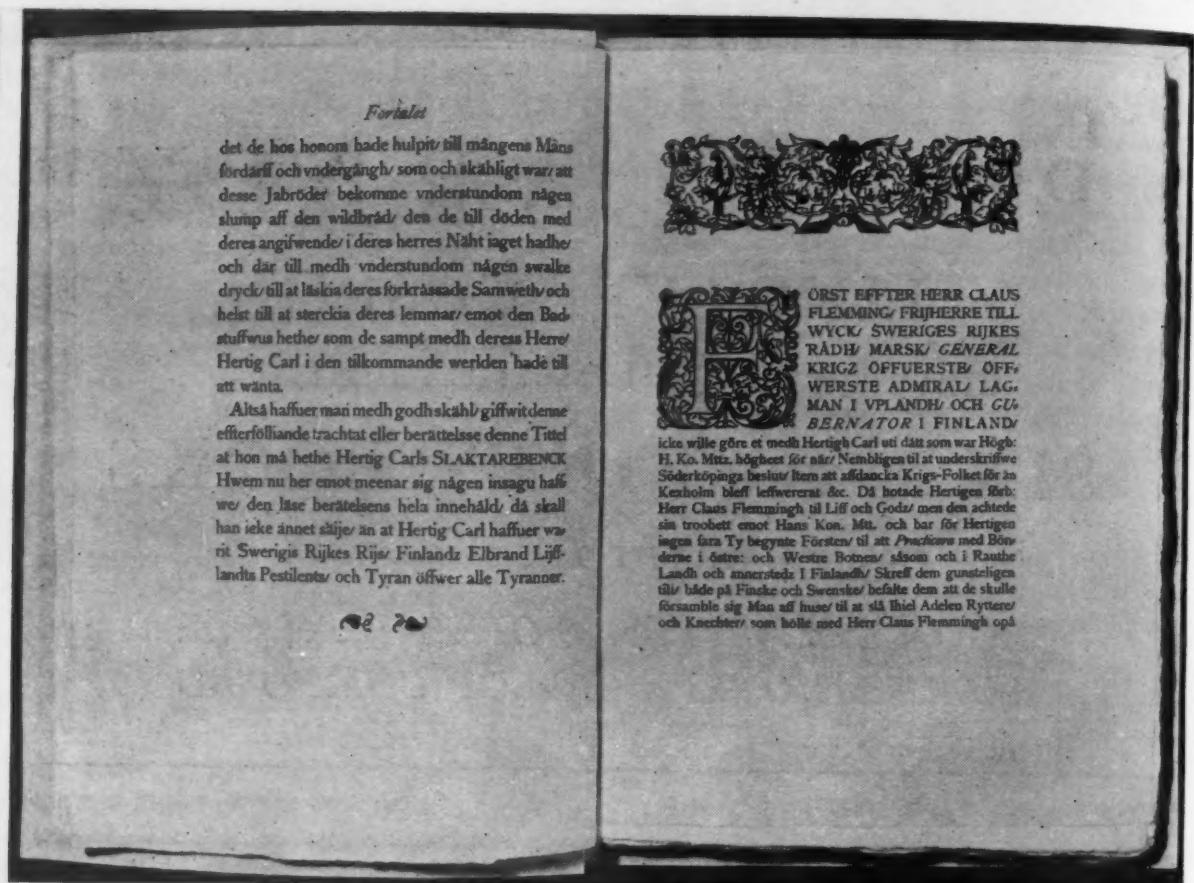
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*From "Duke Charles' Slaughter-Bench" printed by the Lagerström Brothers, Stockholm, and designed by Arthur Stögren*

## Scandinavian Printing

BEGINNING with November 7th and thru the month there will be an exhibit of Scandinavian printing at the rooms of the American Institute of Graphic Arts, 65 East 56th Street, New York. This exhibit will include books, posters, commercial printing from four Scandinavian countries. The collection has been especially made for this display at the suggestion of Bror Zachrisson, who has had the cooperation of outstanding producers and designers. Mr. Zachrisson comes of a famous family of printers whose organization entitled Wezata, a large general printing house, is located at Gothenburg, Sweden. Mr. Zachrisson graduated last June from the Carnegie School of Technology at Pittsburgh, where he studied during last year under Porter Garnett, whose Laboratory Press has provided ambitious students with an opportu-

nity to study both typographical design and practical production of books.

American typographers and lovers of printing have long appreciated the high merits of the output that has been coming from the Scandinavian countries during the last twenty or thirty years, but have had little opportunity to study the production first hand. With their close contacts in Germany, France and England, there has been a natural response to the new interest in printing which, in the Scandinavian plants, has been given a strong national and individual flavor.

Anders Billow in a new studio volume on "Modern Book Production," published by Albert & Charles Boni, says:

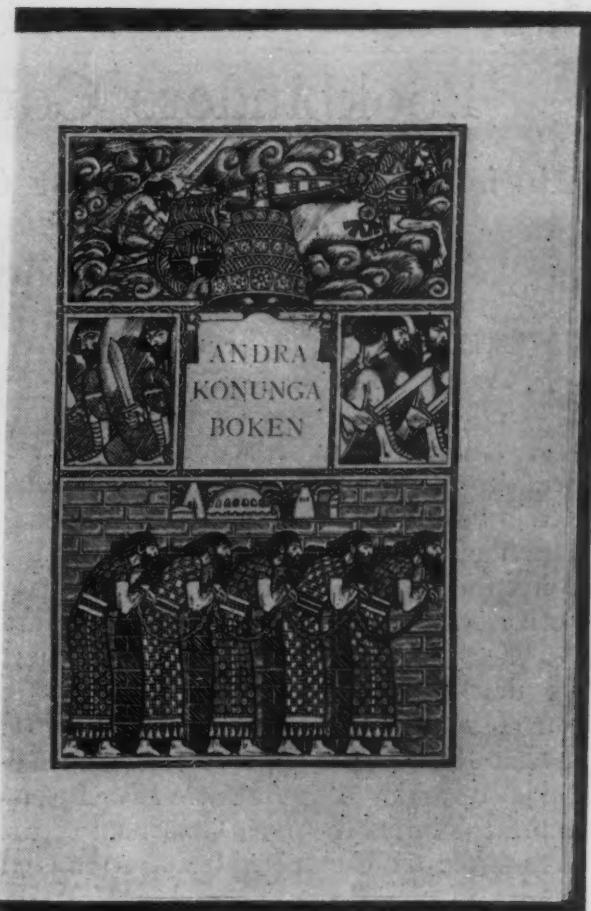
"In book production the three Scandinavian countries possess, broadly speaking, nearly as many points of contact with each other as Germany, Switzerland and Aus-

tria. . . . The solidarity of Scandinavian artists remained unbroken when they drank impressionism and symbolism from the well of the new art in Paris in the 'eighties and 'nineties and returned to their respective countries with the same elation of discovery and progress to find inspiration in accordance with their essentially national characteristics. . . . A flourishing national literature demanded illustrations and decorative features, to which not a few of the very best painters, specialists in the graphic arts, and architects contributed. . . . The modern tendencies of Scandinavian book production can be summed up as follows: Striving for a new style of plain composition, in the spirit of Bodoni's work, and a thoro reform of the artistic side of book printing, hand-drawn type, vignettes, book binding dies, etc., taking into account particularly the special requirements of the graphic side of book production, and lastly the introduction of the color schemes and styles of expressionism chiefly in the production of covers and illustrations."

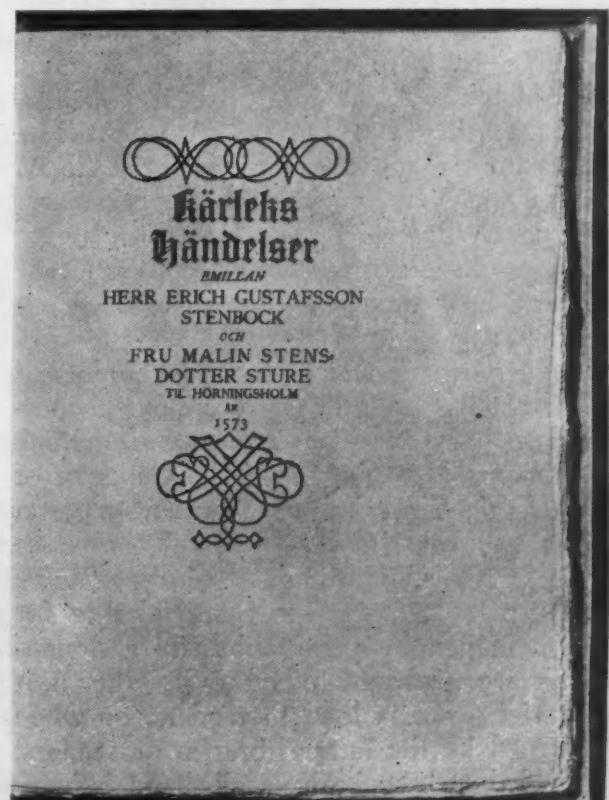
Drawing on France and Germany for types, and for machinery, and production practice from England and America, these countries have produced books that are well worth the very careful study of American producers. It will be particularly noticed that the great printing plants do not limit the character of the output but have avoided specialization and in one plant will undertake any commercial printing, periodical or book work.

### New Advertising Course

A NEW advertising course will be conducted at the Printing Crafts Club in the Master Printers' Building in New York beginning November 14th. There will be 15 sessions in all with emphasis upon the work of the production manager and his department. At each session the speaker will submit to questions by the class members so that the problem of each student will be analyzed and discussed. Lectures are to be delivered by experts on the various phases of advertising, the advertising agency, department store and the advertising manager of the manufacturer. The lectures will be held each Wednesday and the fee for the course is \$18. Further details may be had from Ben Dalgin at the Printing Crafts Club.



*A new Swedish Bible. Printed by Victor Petterssons Bokindustriaktiebolag, Stockholm, in imperial folio*



*From "Love Affairs Between E. G. Steu- bock and Malin Stensdotter Sture." Printed and published by the Lagerström Brothers*

## Bookbinders Convene in Boston

*Marion Humble Addresses the Convention on "Building a Future Market for Books" and the Convention Resolves to Ask Congress for Lower Postage on Books*

THE Employing Bookbinders of America held their ninth annual convention in Boston on October 18th, 19th and 20th, with about seventy-five members in attendance. Marion Humble, Executive Secretary of the National Association of Book Publishers, addressed the Convention, her subject being "Building a Future Market for Books." The program also included addresses by John H. Fahey, the first President of the United States Chamber of Commerce, speaking on "What Real Trade Co-operation Can Accomplish"; and "The Age We Live In" by Colonel Charles R. Gow, Chairman of the Committee on Commercial and Industrial Affairs of the Boston Chamber of Commerce.

The following members of the association were installed as officers for the coming year: President, Charles A. Greathouse, Indianapolis; Vice Presidents, George K. Bird, Boston, J. C. Ziegler, Philadelphia, Donald C. Brock, Chicago, and Martin V. Blum, Los Angeles. The Treasurer for the coming year is C. A. Mershon, New York; and the Secretary, Irving E. Partridge, Jr., Hartford.

A resolution of particular interest to the general booktrade was adopted at the Convention:

*Whereas*, the Employing Bookbinders of America has on previous occasions cooperated with the National Association of Book Publishers in urging upon the Congress of the United States the need for lower postal rates on books, and

*Whereas*, Congress passed bills effective in July, 1928, adopting a special rate for books mailed by public libraries and non-profit organizations to county or other unit libraries, or as a loan to readers, or when returned by the latter libraries or readers, provided such books are mailed for delivery within the first three zones or within the State in which mailed, but did not reduce the rates on other books, and,

*Whereas*, the Employing Bookbinders of America feels that the reduction should not be restricted to library books alone,

*Therefore, Be It Resolved*, That the Employing Bookbinders of America renews its recommendation to the Seventieth Congress that low and uniform postal rates be adopted for the transmission of all books thru the mails, and urges that relief from existing parcel post rates be not restricted, as in the Act approved May 29, 1928, to library books mailed within a single state or within the first three zones.

*Be It Further Resolved*, That copies of this resolution be transmitted to the National Association of Book Publishers and to the Chairman of the Committee on Post Offices and Post Roads of the United States Senate and to the Chairman of the Committee on Post Offices and Post Roads of the House of Representatives.

A profitable feature of the convention was a series of group meetings held by the Edition Binders Group, the Library Binders Group, and the Pamphlet Binders.

The organization of the Employing Bookbinders of America took place in 1920, and was the result of much planning and work by such men in the industry as Raymond E. Baylis, Daniel S. Brassil, John J. Lauben, Louis Satenstein, and I. V. Hunt, and other binders. The first convention was held in St. Louis, and several years ago saw the appearance of the official monthly paper of the industry, *Bookbinders' Monthly*. The Association's organized co-operation has resulted in their securing the United States Government's recognition of bookbinding as a separate industry, and for a number of years the Department of Commerce has taken a separate census on this basis. The establishment of a code of ethics for the industry, and the establishment of a uniform cost system in a number of their plants have also been successful features of the work of the Employing Bookbinders of America.

November 3, 1928

1921

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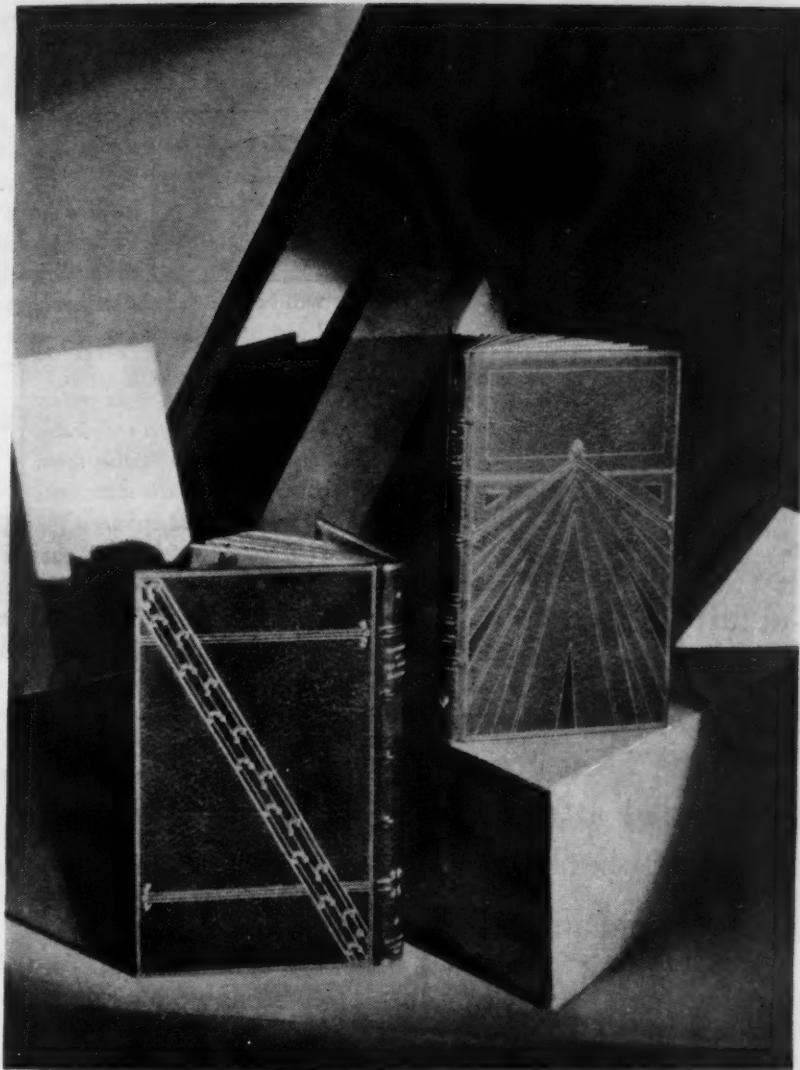
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## Promoting the Interest in Fine Bindings

**A**N example of salesmanship thru a printed volume carried to a high point of perfection is shown in a beautiful quarto volume just sent out to customers by the Lakeside Press, R. R. Donnelley & Sons Company, Chicago. It has been prepared to promote the fine binding department which is directed by Alfred De Sauty. The volume has the suggestive title, "A Rod for the Back of the Binder," a title that accurately suggests the effect of reading its text, because after reading one will be less tolerant of careless workmanship. The text of the book, some 30-odd pages, gives a most detailed and understandable account of the problems of hand binding, sewing good and bad, the use of bands, rounding versus flat backs, the sewing on of tapes, the problems of paper, of leathers, of gilding and dull finishing, each process illustrated by

detailed drawings very effective in their correctness of rendering. To the illustrated text has been added a score of full-page photographs in the modern manner, which, in their clearness and good taste, are next best to handling the bindings.

This volume, which will be prized by those who have collected books on book binding, came out simultaneously with a week's showing in the Plaza Hotel, New York, of a notable collection of Mr. De Sauty's bindings, a display which attracted a very large number of interested collectors and book lovers. Some of the volumes in the collection had been executed for the library of Mr. Littell, vice-president of the Donnelley Co. and a connoisseur and collector of bindings. Others were made for stock and display, the beautiful hand-worked leather on the books selected for its general desirability.

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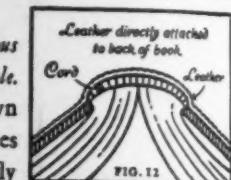
#### HOLLOW BACK

Most ordinary sewn books are made with a "hollow" back. The hollow back is made by lining up the back (after sewing) with folds of paper on top of which the false bands are stuck, and the book is then covered.

The book when opened then throws up the hollow supporting the leather, which does not wrinkle. But it will be seen that the leather is no longer an intimate or integral part of the book (fig. 11) as it is in a flexibly sewn book (fig. 12).

*Since the hollow back is an obvious sacrifice of construction it is undesirable.*

To further imitate flexibly sewn work the hollow back is sometimes omitted, the back lined up very stiffly with thick paper, the false bands put on this and the book covered. This makes the book so stiff that it is necessary to use



a considerable amount of force in opening it.

Books sewn by the ordinary method are always

bound in one or other of the above two methods, generally the hollow back. One can easily detect the hollow back by opening the book wide and looking down the backbone from the top; the hollow back will show an open space running right down the book between the leather cover and the back of the book (fig. 13).

16

*Page from "A Rod for the back of the Binder" See preceding page.*

#### Bookmaking All In Board

THE promotion campaign of the makers of binding boards has included in the program the sending out of a carefully prepared double page reproduction of books which they consider are made with especial care. These folders in color go out with text to publishers, booksellers, critics, librarians and book binders. In the current issue of this bulletin, which is Number 3 there are reproductions of books from Little, Brown, Longmans, Liveright, Holt, Viking Press, Coward-McCann, and under each is the statement that all the books of these publishers are bound in binders' board.

#### Reprint Early Plant Book

AMONG the limited editions published this season by Houghton Mifflin Company is John Gerard's "The Herball, Or Generall Historie of Plantes," first printed in 1597, and made famous by its fine Elizabethan prose and quaint conceits about the "virtues" of herbs.

## Modern Book Production

A VOLUME like "Modern Book Production," just published by The Studio of London and in America by Albert & Charles Boni, is valuable for the large number of examples that have been gathered together of the most interesting current output, and this volume is particularly interesting because it gives an opportunity to compare the product with that of fourteen years ago, when The Studio issued a previous volume on "The Art of the Book," compiled in the same manner.

The new book has examples from 250 books, sometimes type pages, sometimes illustrations, or book bindings. Particularly interesting in this volume is the collection of modern French work, over 70 examples. Most of these are a type of book product that has no counterpart in the book buying of our own country. There is a large collection, too, of modern German work such as is having a very strong effect on American production, and volumes from Czecho-Slovakia, Austria, Russia, Italy, Holland, as well as, of course, a large collection from Great Britain.

American producers will be interested chiefly in the examples of foreign design, but there will be a secondary interest in the question of what was selected to represent America to the eyes of the foreign purchaser of the book. At this point there will be considerable disappointment. The editors have found only 10 items of interest out of the product of the last fourteen years that they have chosen to include in the display. There is a page reproduction in color of Edward A. Wilson's designs for "Full and By" and two full page reproductions from "Iron Men and Wooden Ships" from the same artist. A third representation of Wilson is a title-page of "The Magnificent Idler." Besides this, there is a text page from Dard Hunter's "Primitive Paper Making," a text page from Elizabeth MacKinstry's "Puck in Pasture" (Doubleday, Doran), a title-page designed by Will Dwiggins for "My Mortal Enemy" (Knopf) but not credited to Dwiggins, a title-page designed by Preissig for "Gold's Gloom" (Univ. of Chicago); facing pages from the Pynson Printers' edition of Voltaire's "Candide"; a jacket by Francesco

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Bianco for "The African Saga" (Payson & Clarke) and the binding designed by D. B. Updike. They are all selections of interest, and yet we cannot but feel that purchasers of the book would have been interested to find in it examples of work by Bruce Rogers, Carl Rollins, Edwin Grabhorn, Wm. E. Rudge, Frederic Warde, to mention but a few. Will Ransom's discussion of American typography is good, but why not more examples?

### Chicago's Good Printing

A SELECTION of the best product of Chicago's printing presses made by the Society of Typographic Arts at Chicago has been sent to New York for exhibit thru October 31st at the American Institute of Graphic Arts, 65 East 56th Street. The exhibit is a very colorful collection of booklets, Christmas cards, announcements, commercial printing of all sorts and books as well. Among the modern books selected for the show are "The Point of View" designed by W. A. Kittredge for R. R. Donnelley & Sons, "Recollections of Rupert Brooke" designed by Douglas McMurtrie and printed at the Cuneo Press, several books of the University of Chicago Press, including Ferguson's "Chinese Painting," Boynton's "More Contemporary Americans," Goldsmith's "New Essays" and Kennedy's "Plays of Three Players."

### Warde Prints in Holland

DURING Frederic Warde's residence abroad he laid out and prepared for printing a beautiful octavo entitled "The Silver Book of English Sonnets" edited by Robert Lynd. This was done for the Pleiad Press, published in America by Harper & Brothers. Especially interesting is the fact that the book is printed from fifteenth century roman letter designed by Peter Schoeffer von Gernsheim, Guttenberg's son-in-law. The font is the oldest one in the Collection Typographique and came into the possession of Joh. Enschedé in 1768, previous to that time having belonged to Jacobus Scheffer, descendant of Peter Schoeffer. 550 copies of the book are printed.

## Hunter Establishes Paper Mill

ACCORDING to the *Bookbinding Magazine*, Dard Hunter has established a mill at Lime Rock, Connecticut, where he will make all kinds of paper by hand. "My aim," the magazine quotes him as saying, "will be to fabricate only handmade paper and I intend to use the very best materials that it is possible to procure. I believe mine will be the only handmade paper mill in America. It is my desire to give American printers and bookbinders really artistic papers, so that it will no longer be necessary to use the European product."

"The paper mill will be located here in Lime Rock, Litchfield County, Conn., but my bookmaking will be carried on in my studio in Chillicothe.

"All future publications of this press will be devoted to papermaking and it is not likely that more than one edition every three years will be issued. This press will not attempt to reprint any editions," he adds.

## Decorative Borders for Text Pages

A HANDY volume for students of book decoration has been issued by Bridgeman Publishers at Pelham, N. Y., entitled "Book Decoration" by Douglas C. McMurtrie. The volume, after a brief introduction, reproduces 62 carefully selected borders from fifteenth century volumes down to recent designs by Walter Teague or Will Ransom. This is uniform with Mr. McMurtrie's books on "Initial Letters" and "Alphabets." The price is \$1.

## Making Decorative Initial Letters for Books

A NEW volume has been added by Douglas C. McMurtrie to the Bridgeman's list of books for art students in their dollar series which has already included Mr. McMurtrie's little volumes on "Alphabets" and on "Book Decoration." The new volume is called "Initials," and there are fifty pages of decorative initials beginning with the early product of Ratdolt and on thru Plantin, Holbein, Tory, to Goudy and the best product of the typecasters of our own day.

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Mag. of Amer. Hist'y. 1893. Vol. 30, or parts.

ADAIR BOOK CO., 1760 CHAMPA ST., DENVER, COLO.  
Vallantyne. Antenatal Pathology and Hygiene.  
2 vols. Pub. W. Green. Edinburgh.

ALCOVE BK. SHOP, 936 B'WAY, SAN DIEGO, CAL.  
Man Mirroring His Maker.  
Hist. 35th Ohio Volunteers, Civil War.

ALDINE BK. SHOP, 222 S. 17TH ST., PHILA.  
Druid. Silk and Scarlet.  
Whyte-Melville. Holmby House.  
Wallace, E. Green Rust.  
Comfort, W. L. Shielding Wings; Mystic Road.

AMER. BAPT. PUB'N SOC., 1107 McGEE ST.,  
KANSAS CITY, Mo.  
Sermons on the Gospels, Advent to Trinity.  
Along the Trail of the Friendly Years. W. E.  
Hatcher.  
Christian Epoch Makers. Vedder  
Sam Jones Anecdotes.  
Is the World Growing Better? J. Snowden.  
We Would See Jesus. Truett.

AMER. BAPT. PUB'N SOC., 313 D. 3RD ST.,  
LOS ANGELES, CAL.  
Stephen Northrop.  
A Cloud of Witnesses.

D. APPLETON & CO., 35 W. 32ND ST., N. Y.  
Earlham. Percy Lubbock.  
The Babe B.A. E. F. Benson.

ARGOSY BK. STORE, 45 4TH AVE., NEW YORK  
History of Reed Family. Jacob W. Reed. Boston. 1861.

ARGUS BK. SHOP, 333 So. DEARBORN ST., CHIC.  
O'Neill. Thirst: and Other One Act Plays.  
Pub. Badger.  
Jamestown Tributes and Toasts.  
Graham. Hike and the Aeroplane.  
Miller, Wm. The Balkans.  
Strange Tales in a Turkish Coffee House.  
Lombroso. Female Offender.  
O'Donahue. Angel Island.

ART STUDIO PRESS, 15 W. 44TH ST., NEW YORK  
Dowson. Cardinal Du Bois. 2 vols. Pub.  
Smithers. London. Cash with order.

ASSOCIATED STUDENTS STORE, BERKELEY, CAL.  
Whitworth. Companion Volume D. C. C.—Exercises in Choice and Chance. Bell.

ATLANTIC MONTHLY BK. SHOP, 8 ARLINGTON ST.,  
BOSTON, MASS.  
Introduction to a Study of English Literature.  
Vida Sendy.

AVONDALE PRESS, 1841 BROADWAY, NEW YORK  
Some People We Meet; Young Ladies of Today;  
Young Gentlemen of Today. All by Charles  
F. Rideal.

History of Lancashire. Lawrence Butterworth.  
Dickens, Charles. Any and all items of any kind.  
Battle Abbey items of any kind.  
Particulars by mail only.

J. BAER & CO., HOCHSTR. 6, FRANKFURT, GER.  
American Journal of Syphilis. Vols. 1-5.  
Brown. The Hardwood Distillation Industry in  
New York.  
Eaton. Handbook for Process Photographers.  
Manson. Bibliography of the Analysis Measure-  
ment of Human Personality Up to 1926.  
Forrest. Individual Cycles in Stock Price.  
Gas Age Record. Vol. 53, 1924, No. 22-26.

BAILEY'S BK. STORE, VANDERBILT SQ.,  
SYRACUSE, N. Y.  
French Chef in Private American Families.  
Rand McNally Co.

W. M. BAINS, 1713 CHESTNUT ST., PHILA.  
Kirkland, C. M. Garland of Poetry for the  
Timely.  
Edwin Markham and Others. Children in  
Bondage. 2 copies.

W. BALLANTYNE & SONS, 1421 F ST., N. W.,  
WASH., D. C.  
Cummings. Girl in the Golden Atom.  
Davenport. Value and Distribution.  
Masters. Mirage.  
Coryell. Diego Pinzon.

BANNER BK. SHOP, 114 4TH AVE., NEW YORK  
Marquis. Life of Henry Ford.

BARR BK. SHOP, 22 W. ORANGE, LANCASTER, PA.  
Huneker. Painted Veils. \$5 ed.  
Books by Edgar Saltus.  
Petrie. Revolution of Civilization.

November 3, 1928

1929

## Books Wanted—Continued

N. J. BARTLETT & Co., 37 CORNHILL, BOSTON  
Emerson. Letters to a Friend.  
Ball. Three Days on Mt. Washington.  
Bright, H. A. A Year in a Lancashire Garden.  
Cummings. Enormous Room.  
Eliot. Wasteland.  
Lubbock. A Contribution to Our Knowledge of  
Seedlings.  
Villari. First Two Centuries of Florentine Hist.  
Warming & Vahl. Oecology of Plants.  
Willard. Clock Maker.

BEACON BK. SHOP, 43 E. 45TH ST., NEW YORK  
John Brown's Body. Limited ed.  
March. Wild Party. Limited ed.

W. A. BENJAMIN, 416 BRADBURY BLDG., LOS  
ANGELES, CAL.  
Outward Bound Kipling. 1900 to 1910 printing.  
Vols. 20, 21, 22, 25, 26 and 27. Cloth.  
Imperial Edition Gilbert Parker. Vols. 12, 15,  
16, 22 and 23.  
Thistle Stevenson. Vol. 1. New Arabian Nights.

C. P. BENSINGER CABLE CODE BOOK CO.,  
17 WHITEHALL ST., NEW YORK  
Western Union, Lieber 5-Letter Codes.  
Schofield, General Telegraph, A. B. C. 6th.  
Peterson Banking; Boe, Bunting Codes.  
Any American-Foreign Language Code.

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This Book Collecting Game. Newton. Limited  
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Boston items before 1850. Books, prints and  
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sonable prices.

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Anything by Walter Blackburn Harte.  
Stephen Crane. T. L. Raymond.  
Bell Cow Magazine. No. 1.  
Carcassonne. Kate B. Sherwood.  
Odd Volume. London. 1913.  
Le Gallienne. Romeo and Juliette.

BOOK SHOP, DAVENPORT HOTEL, SPOKANE, WASH.  
Charles Siringo. A Lone Star Cowboy; A Texas  
Cowboy or Fifteen Years on the Hurricane  
Deck of a Spanish Pony.

BOOKE SHOP, 4 MARKET Sq., PROVIDENCE, R. I.  
Criminal Sketching. Alex Calder.  
Peter Cottontail's Own Paint Book.  
Temple Shakespeare. Full set. Lea., good  
condition.  
Iliad of the East. Ramajana-Frederick A. Rich-  
ardson. Macmillan. 1870.  
London Times Atlas. Bartholomew.

THE BOOKERY, WINTER PARK, FLORIDA  
Dominian, L. Frontiers of Language and Na-  
tionality. Holt.

B'KSHOP, 83 SOUTH ST., MORRISTOWN, N. J.  
Roba di Roma. Wm. Story.

BOST. MEDICAL LIB., 8 THE FENWAY, BOSTON  
Medical Americana. Books, Pamphlets, Broad-  
sides on Medical Subjects before 1801 and  
Medical Incunabula.

C. L. BOWMAN & Co., 118 E. 25TH ST., N. Y.  
Birds of Western Canada. Taverner.  
Gardening Under Glass. F. F. Rockwell.

BRENTANO'S, 1 W. 47TH ST., NEW YORK  
Ferrier. Destiny. 1831.  
Edward Stewart White. The Mystery.  
Elizabeth. The Caravaners.  
Joel Chandler Harris. Nights With Uncle  
Remus; Little Mr. Thimblefinger. 1st eds.  
Maughan. Of Human Bondage. 1st ed.

BRENTANO'S, 63 E. WASHINGTON ST., CHICAGO  
Warren. Hist. of Am. Rev. 3 vols.  
Poems and Songs. Middleton. Pub. Kennerly.  
Great Days. Frank Harris.  
Assault on Mt. Everest.  
Hist. Cent. America. 3 vols. H. H. Bancroft.  
Nights and Days. Gipsy Trail. Brown.  
Matchless Altar of Soul. Pub. Larkin.  
The Sickle. Walter. Pub. Aurora.  
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 Albert Taylor Bledsoe. Liberty or Slavery, 1860; Is Davis a Traitor? 1865.

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 Alcott. Little Women. Vol. 1. Boston. 1868.  
 Lockhart. Life of Scott. 9 vols. Bost. 1861-2.  
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 Barlow, G. History of Dreyfus Case. London. 1899.

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Barlow, G. Complete History of Dreyfus Case. London. 1899.  
Conybeare, F. C. The Dreyfus Case. New York. 1898.  
Harding. The Prisoner of Devil's Island. New York. 1899.  
Stevens. The Tragedy of Dreyfus. New York. Q101.  
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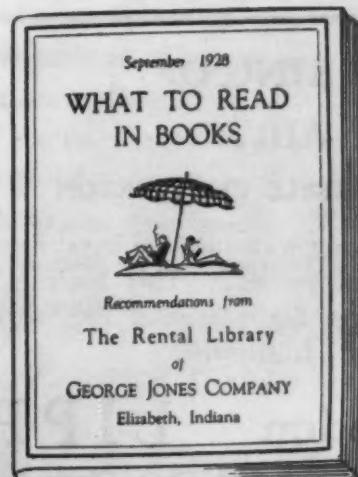
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